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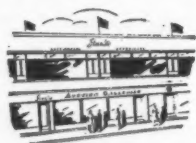
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HANS
HOFMANN

Who's News

Mrs. Susan Watson Catling, assistant in the art education department of the Baltimore Museum, resigned recently and has been replaced by **Robert Knipschild**, M.F.A., from Cranbrook Academy.

The long-vacant office of secretary of the Museum of Modern Art is to be held by **George Schley Stillman**. A graduate of Yale with a Columbia Bachelor of Architecture Degree, Stillman has been teaching English at St. Paul's School in Concord, New Hampshire.

Mrs. William G. Mather, wife of the late honorary president of the Cleveland Museum, has been elected a member of the Advisory Council.

Artist, writer and lecturer on art, **Lincoln Rothschild** has been appointed executive director of Artists Equity Association. **Hudson Walker**, director since Equity's beginning four years ago, will continue as director of the Equity Fund.

Mrs. Helen Hackett, former owner of Hackett Gallery, is now associated with Milch Galleries as sales executive and art consultant.

Succeeding **Charles Val Clear** as director of the Florida Gulf Coast Art Center is **Hans van Weeren-Griek**. Acting-director **Frank McConnell** has been named assistant director.

Wilhelmus Bryan succeeds **Robert Coffin** as director of the Minneapolis School of Art. He was formerly dean of Macalester College.

Professor of Art at Florida State University, **Edmund D. Lewandowski** has been named Acting Head of the department to replace Mrs. B. B. Williams who is on leave of absence.

Having just taken up new duties as dean of the Art Academy of Cincinnati, painter **Herbert P. Barnett** is making his Midwestern debut in a large retrospective solo show at the Cincinnati Art Museum.

Stuart Davis is Visiting Critic in Advanced Painting at Yale University.

Albert Milch

Albert Milch, owner of the Milch Gallery, authority on American art, friend and patron of many American artists, died October 21 in New York. He was 71.

Milch came to this country from Hungary at the age of 16. He began his career here as gilder and frame maker, soon making frames for Winslow Homer and William Chase as well as for then-unknowns Childe Hassam and Willard Leroy Metcalf.

In 1916, Milch persuaded his brother Edward to become his partner in establishing a gallery to handle American paintings he had acquired. Together they bought a building at 101 West 57th Street, where the gallery was located for 31 years. It is presently at 55 East 57th Street.

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LETTERS TO EDITOR

Biceps, Bottoms & Bosoms

SIR: Thomas Hart Benton (page 26, ART DIGEST, Oct. 1) says: "Reginald Marsh said 'It was T. Benton who made the enemies of American Realism.' He meant it was my loud mouth, I guess."

Loud, fearless, funny, creative, hard working, nephew of statesman, immortal five-foot Tom Benton, painted Michelangelo-like American scene; adored, hated, vilified, supplanted by Mexicans, supplanted by social protest depression nightmares, fish-eyed banana-unrosy-fingered proletarians, supplanted by half-non-objective Parisian cornless corn belt, supplanted by art of tomorrow, paleo-neolithic, Atelier 17, automatic cosmic, lonely space men, spiritual underground like underground worms on putting green after rain.

Gone are the siloes, skinny mules, fat asses, wailing workers, dustbowl; come are cloud chambers, space professors, zero people, college degrees.

Regional United States, 150,000,000 souls sturdily multiplying biceps, bottoms, bosoms, mammaliae, sartorii, glutaeni, maximi, duodeni, balls and socket joints, sterno cleidi-mastodi:ns, to be inspected more fully in hot weather, furnish feasts for louder Tom Bentons and more Michelangelos. Hooray!

REGINALD MARSH
New York, N. Y.

Another Side of Rebay

SIR: ART DIGEST [October 1] gave a column to the matter of some unbelievably arrogant and unkind comments by one newspaper employee about one of the century's preeminent artists: Miss Hilla Rebay. Would you note another side to this discussion? To wit:

The Museum of Non-Objective Painting succeeded and rose to its present high rank because it maintained the integrity of a style. To keep faith with the public, and as a matter of common honesty, it does not misrepresent this style. If the strange recommendations made in the newspaper articles were followed, the museum would be falsifying the authentic, original, and entirely distinctive non-objective painting. This has an internal life of its own, not found in other work classing itself as non-objective. Inability to distinguish masters of this style from imitative variants disqualifies anyone from recommending what this museum is to exhibit. Journalists concerned about public welfare in art should want this same public to be protected from adulteration. In restaurants and drug stores there are health and pure food laws to do this. The Museum of Non-Objective Painting accomplishes it voluntarily.

JEROME ASHMORE
New York, N. Y.

Rochester Rebutts on T-V

SIR: I read with interest the account in ART DIGEST of The San Francisco Museum's sustained efforts in television. [DIGEST, October 1.] The Memorial Art Gallery of Rochester, New York, too, has pioneered in museum television.

We began in early summer with a weekly series of ten programs "Hands at Work." This series was a testing period for the gallery and was presented as a public service feature over WHAM-TV. "Mud Magic" comprised the first four programs of the series and was a teaching-entertainment plan for children. The boys and girls in the audience were urged to work in clay as the program was presented. After the second week, we had many objects brought to us by children who made them during the program. "Mud Magic" was done by Edna W. Smith of the gallery teaching staff.

The second part of the summer series was geared to adults with such programs as "If You Can Write, You Can Draw," "Let's Draw the Shades" and "Knives, Forks and Palettes." These programs made use of materials available in every household, and were done by John C. Menihan of our teaching staff.

Audience response and our staff's ability to perform before cameras went so far beyond the station's expectations that scripts, dry runs and all but a brief opening and closing camera rehearsal were eliminated after the first program. Also when the summer series ended, we were asked by the station to continue with a weekly television show for as long as we were able.

Currently we are doing a series on museum objects and their contemporary descendants. "Old Gadgets in New Dresses" presented cooking and kitchen objects including a Roman bronze tea strainer, forks of all ages, American wrought iron, woodenware and tinware. Each object was compared to its contemporary descendant, sometimes with little change noted other than material, while other comparisons pointed up better design in the old or the new. Another of the series is to be "Let There Be Light" using lamps and lighting devices from all ages. And won't we have fun with

some of our contemporary lamps. This series is being done by Susan E. Schilling and Thomas S. Tibbs, Associates in Education. Each of these programs emphasizes good design today.

Our program ideas are worked out for about two years in advance. The expense problem is settled by the station providing the time and technical staff. The gallery staff provides the program formats, objects and talent.

Some added work, yes, but a wonderful lot of fun to do. When you board a bus some morning and the driver asks how that piece of pottery you were showing on television survived several thousand years, you realize the whole effort was worth it.

We would appreciate very much having our story reach your readers, not just for recognition, but more because we know that the same success is within the reach of any museum located near a television studio.

THOMAS S. TIBBS
Administrator, Creative Arts Workshop
Rochester Memorial Art Gallery

From Dallas, More on T-V

SIR: We read with interest your editorial in the issue of October 1 and then your account of the San Francisco Museum's television program. It is our fault that you speak of it as the only "sustained effort in this direction."

Belatedly we wish to tell you that the Dallas Museum of Fine Arts in cooperation with Station WFAA-TV and its parent, The Dallas Morning News, gave 37 weekly programs last year and has just resumed a 1951-52 series.

The program is titled "Is This Art?" and is referred to as "a long haired subject with a short haircut." Each program runs a half hour.

Many pictures on loan and from permanent collections are shown and discussed, sometimes with panels, sometimes with artists themselves and sometimes with well-known connoisseurs. Much "art in action" has been shown, the actual processes of painting, sculpture and ceramics.

There were several remote control telecasts from the museum itself during unusual days, a tour of the galleries and a discussion of principal pictures by the director, Jerry Bywaters, and assistants Ed Bearden, Jerry Harwell and Vernon Hunter.

The museum presented and discussed not only its own exhibitions but those of nearby museums and the work of schools and colleges. The estimated viewing audience was around 50,000 persons.

Mrs. John Rosenfield of the Dallas Museum League was coordinator and master of ceremonies. Seeking help she has arranged that this year J. Barney McGrath of the Southern Methodist University drama department should be producer. The Dallas Junior League is also participating in the sponsorship.

This has been a popular series to which the television station has donated time, now Thursday evenings instead of Sunday afternoons.

PEGGY-LOUISE JONES
Art Editor, Dallas Morning News

Byron Browne on Quality

SIR: I enjoyed your article on the forum of the Federation of Modern Painters and Sculptors at the National Arts Club on the nebulous subject, "Quality, what is it?" [DIGEST, October 15.]

I attended only as a spectator. Your remarks in summing up the evening a la Stein (Quality is Quality is Quality, etc.) remind me that it can also be put another way, the way they do it on radio and television. "It is good because it has that downright goodness to goodness."

BYRON BROWNE
New York, N. Y.

The Art Digest

CONTENTS

Signac's <i>Quay at Clichy</i> in the Baltimore Museum Exhibition, "Ingres to Gauguin," see page 11	Cover
Whitney Annual, 1951 Edition: What's New in American Painting?, by Belle Krasne	7
Chicago Invites and Rewards Abstract Art, by C. J. Bulliet	8
Indignation in Chicago	8
Reaction and Censorship in Los Angeles, by Arthur Millier	9
From Maryland Collections: Brilliant Facets of French 19th-Century Art, by Adelyn D. Breeskin	11
A Modern Viewpoint, by Ralph M. Pearson	14
Regional News	
Midwest Meets Old Iran & Colonial Mexico	10
Focus on Feininger	12
Masters in Michigan	12
The Philadelphia Area, by Dorothy Drummond	13
Mid-America's Art, Derivative but Appreciated	14
More Big Names on the South-eastern Circuit	14
Potters in Syracuse	15
Abstract Art Dominates Walker's Third Biennial	15
Print News	16
New York Features	
Hans Hofmann	17
Downtown's Ground Floor	17
Henri Rousseau	18
Paul Signac	18
Kaethe Kollwitz	19
The Lewisohn Collection	19
Fifty-Seventh Street in Review	20
Auction News	27
Honor Roll	28
Where to Show	29
Artist's Bazaar	31
The Material Side, by Ralph Mayer	33
New York Calendar	34

THE ART DIGEST

EDITOR: BELLE KRASNE

ASSOCIATE EDITORS: MARGARET BREUNING,
DORE ASHTON

CONTRIBUTORS: RALPH MAYER, JAMES FITZ-
SIMMONS, RALPH PEARSON, ROGERS
BORDLEY

CORRESPONDENTS: ARTHUR MILLIER, LOS
ANGELES; C. J. BULLIET, CHICAGO; DOR-
OTHY DRUMMOND, PHILADELPHIA

ADVERTISING: H. GEORGE BURNLEY

CIRCULATION: ELEANOR CUNNINGHAM

GENERAL MANAGER: RUSSELL L. DOYLE

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November 15, 1951

A Breach of Liberty

OUT IN LOS ANGELES, where the climate seems to be good for everything except art, a battle royal has been raging for the past month over a scandalous breach of liberty. The row, which Arthur Millier covers in detail on page 9 of this issue, has followed the familiar Dondero pattern. A handful of incensed "traditionalists," allegedly shut out of an all-city annual sponsored by the Municipal Art Department, sent open letters of protest to the mayor and the city council. Hearings were promptly organized.

During the course of the investigation, the city council passed a resolution based on a report submitted by its Building and Safety Committee. The report was signed by Harold Harby, chairman; John S. Gibson, Jr., member; and Charles Navarro, member. Among overt and covert accusations in this travesty of jurisprudence is the statement that "ultra-modern" artists are "being unconsciously used as tools of the Kremlin in this very effective propaganda field."

No intelligent person, in or outside of the art field, could take seriously isolated charges made by a few imaginative witnesses during the proceedings—e. g., that abstract paintings are actually secret maps of U. S. fortifications, that it is part of the plan of Russia to send in modern artists and architects to confound the American people, etc. What the intelligent person takes seriously is the fact that here in these United States an atmosphere exists in which such charges are officially sanctioned.

In their joint testimony—one of many statements supporting the cause of Los Angeles abstractionists—eastern museum officials, (Barr, More and Plaut, among them) noted:

"We recall that the Nazis suppressed modern art, branding it 'degenerate,' 'bolshhevistic,' 'international' and 'un-German'; and that the Soviets suppressed modern art as 'formalistic,' 'bourgeois,' 'subjective,' 'nihilistic,' and 'un-Russian'; and that Nazi officials still insist upon a hackneyed realism saturated with nationalistic propaganda."

As these and other bystanders have observed, the issue is very clear. It is not an esthetic issue. It is simply a question of whether or not a body politic shall recklessly interfere with the artist's rights of freedom; whether it shall willfully determine or restrict the forms of contemporary art.

Carry this Los Angeles situation to its logical conclusion. This year we have a political encyclical against abstract art. Next year a tone-deaf councilman may decide that C-sharp is a Communist-inspired note and that henceforth musicians must strike it from their scales. 1984 isn't far off.

The Los Angeles municipality has not distinguished itself as a patron of art. In cold cash its civic responsibility towards its artists amounts to a \$25,000 per year appropriation, which, as the Southern California Chapter of Artists Equity points out, "for a city of two million, which has the second largest number of resident artists of any city in America, is woefully inadequate."

The L. A. council report maintains that "Los Angeles taxpayers have, in overwhelming numbers . . . protested the spending of their money in the furtherance of this sort of alleged Art, as evidenced by numerous communications received by members of the City Council." Yet, since the outbreak of *gauleiterism* in their city, these same taxpayers, or perhaps others, have pledged themselves in the amount of \$10,000—or four times the show budget the councilmen are thinking of scrapping—for prizes in next year's all-city show. And these same taxpayers gave the popular vote of the municipal show to the so-called "grotesque, ugly and . . . seemingly sacrilegious" *Crucifixion* by Bernard Rosenthal. Could it be that Los Angeles councilmen are not reading all the communications they receive?

Having smeared abstract art to the limit, councilmen offered their neat-sounding but nasty compromise which, according to reports from L. A. artists, the art community is fighting to strike from the record. States the adopted recommendation:

"If it is true that the Art Commission believes that the democratic principles upon which this nation was founded must permit an unfettered expression of any sort of so-called artistic manifestation, they should give equal opportunity to both the traditional and modernistic school, and the funds allocated shall be equally divided to conduct two exhibits—one in the traditional field and one in the modern field."

Petty officialdom in L. A. cannot be so naïve as to expect that artists haven't heard of "guilt by association." Clearly labeling the doors "lady" and "tiger," councilmen are inviting local artists to join in a little mock game. Next year, merely by choosing the tiger rather than the lady, "Communist tools" will show their hands, leaving themselves open to charges and prosecution. Gentlemen, it's an old game, and it's no pleasanter played according to Los Angeles rules than it was when played according to the rules of ancient Rome.

Next Issue

Three major New York shows now current will be reviewed at length December 1: the Museum of Modern Art's comprehensive Matisse exhibition; Brooklyn Museum's "Revolution and Tradition," surveying chief movements in American painting since 1900; and Wildenstein's jubilee show, "Masterpieces from Museums and Private Collections."



WILLIAM ZORACH

A Zorach Profile

"I STARTED OUT very ultra, but today some people call me a modern classicist." William Zorach, pioneer who re-introduced into this country the ancient practise of direct carving, matter-of-factly led the way into a conversation about his life and work. There was no trace of irony in his voice.

Built on a generous scale, he settled back into his chair and continued. His mouth—more an incision than a mouth—formed words quickly, sometimes running them together. His bushy black eyebrows added a diabolic note to an otherwise bland face.

Born in Lithuania, the seventh of 10 children, Zorach came to this country with his family when he was four. The family settled in Port Clinton, Ohio, and while the children grew, father Z. eked out a living as a peddler of notions. Later the Zorachs moved to Cleveland, where William attended public school. "I was a restless kid in school. I always drew all over everything. I was big for my age, and grew very fast."

Unlike most outsize boys, Zorach benefited by his proportions. At 14, he found a job at the Morgan Lithograph Company of Cleveland because the company had been gutted by a recent fire and needed a strapping boy to clean away the debris.

Having gotten his foot in the door, Zorach stayed, soon becoming an apprentice, making no salary for six months, later making a modest salary. During this time, he was attending art school at night and he was saving.

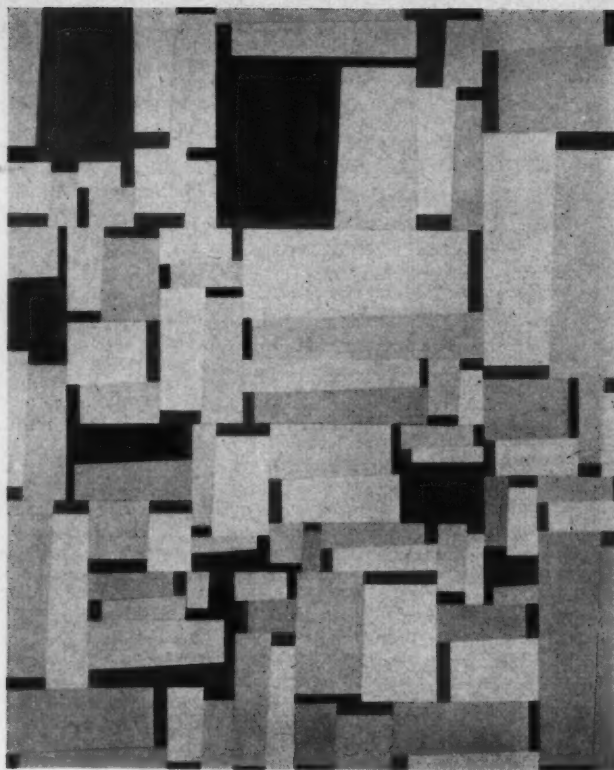
A full-fledged lithographer after three years of apprenticeship, Zorach stayed with his job until 1908. Then, with \$160 in savings, he set out for New York. In New York he studied painting for two years at the National Academy. "I studied there morning, noon and night—and almost starved to death." There was no alternative then but to go back to commercial lithography and saving. And then in 1910, with an accumulated \$1,200, the would-be painter made his way to Paris.

Zorach lived in Paris for a year. It was an exciting year to spend there. "In one summer," he explains, "a Cézanne show turned the tide. All the stu-

[Continued on page 26]



JOHN FERREN: *The Garden*



FRITZ GLARNER: *Relational Painting, 1949-1951*

HANS BURKHARDT: *Studio of G.*

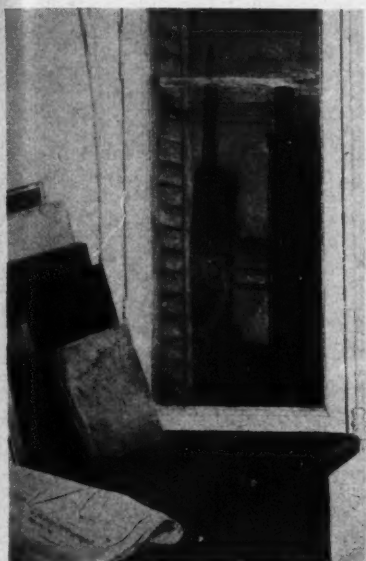


THE ART DIGEST

Vol. 26, No. 4

The News Magazine of Art

November 15, 1951



RAYMOND MINTZ: *Artist's Studio*



KENNETH DAVIES: *The Blotter*

Whitney Annual, 1951 Edition: What's New in American Painting?

By Belle Krasne

AT 19, the Whitney Annual of Contemporary Painting is still in its salad days, yet the 1951 installment, on view at the museum through January 6, has a very grey complexion. This, despite the fact that 64 of the 150 exhibiting artists have never shown in a Whitney annual, and that 103 out of the total were not seen in last year's version. Last year the young contingent was reduced because the Metropolitan's "American Painting" show allegedly relieved the Whitney of some of its traditional responsibility toward little-knowns. This year, for reasons obvious if unmentioned, the Eighth Street museum has resumed its perennial role as a sponsor of youth. And it has resumed the role with a vengeance.

As a result, the 1951 annual is different. The difference is not exactly stylistic. Realists are represented, and so are surrealists. Geometricians have their calculated say, and so do other non-objective artists. There are, perhaps, fewer romantics than before, and more semi-abstract painters. But otherwise, Hermon More, the Whitney's director and sole juror for the show, has displayed customary museum catholicity in his selection.

Style, then, doesn't account for the difference. But what might account for it is the artist's readiness to paint a la mode. Whether it is the condition of painting in America in 1951, or merely the condition of painting in the Whitney in 1951, from the show one gets the impression that America's artists are turning out work at a commercial clip, that they are painting with stencils—often with borrowed stencils. Facility, motor skill, enthusiasm are present here in frightening degree. And that's about all.

On the whole, this show looks less garish than last year's, or maybe flamboyance is less apparent because the high-keyed paintings this year—such as the Kuniyoshi and the Shahn—are smaller than they were last year. Also, a good many paintings are muted or somber.

If shrill colors are out, other special effects are in, among them titillating surface textures and the atmosphere nebulous. The former punctuates the entire show, but there is a good concentration of it in Gallery Six, where, on a single wall, the visitor is seduced by the pitted metallic surfaces of William Congdon's *Colosseum, Rome*, the pebbled patch-work of Joseph Glasco's big *Portrait of a Poet*, and the flakey effects of Jimmy Ernst's *Non-Fiction*. As for the atmosphere nebulous: Loren MacIver's *Circus* glows suggestively, as if it has been tenderly wrapped in a diaphanous veil. John Ferren's *Garden* suggests sea flora afloat in murky waters. Maurice Golubov's *City Nocturne* is a cascading blur of tectonic rhythms. Carlyle Brown offers *Table with Glasses and Napkin*, a ghostly apparition, an X-ray painting. And this is just a sampling, generally speaking an admirable sampling, of contagious effects.

If the above-mentioned artists meet fairly high standards of craftsmanship or meet other demands for quality in painting, too many established artists in the show are deplorably represented. The fault may rest with the Whitney for trying to get away from the too-familiar by selecting the new rather than the good. No artist paints uniformly good work, but for the sake of the total impression, if not of the artist's reputation, it would seem better not to represent an artist at all than to represent him badly.

It is, of course, impossible to come away from a show of this size and scope without favorable impressions, and though the total effect is of greyness, the stars that shine, shine brightly. Heading the list is Hofmann, who in *Blue Enchantment* knives brilliant glancing planes onto canvas, sustaining an impossible tension, piling up pigment to build a surface that tempts one to enjoy it with fork and knife. Jackson Pollock comes up with a small item which builds solidly on the rhythms of bright-colored madorlas set off by ropery blacks. Adolph Gottlieb's *Castle* is an imposing black sanded figure, an isolated totem looming large and menacing against a white ground.

Stemming from Mondrian, Glarner's *Relational Painting, 1949-1951*, which gives the visitor a very cold greeting as he enters the main hall, nonetheless commands respect for its formal simplicity and purity of color. It is an honest painting, and an effective one.

In an otherwise lamentably selected realist section, Gretna Campell's *Rocks on the Back Shore*, a landscape in mute colors, is a solidly built improvisation on a Cézanne theme. Another modest work, uncomfortably situated among the ultra-realists, is Raymond Mintz' genteel *Artist's Studio*. Hans Burkhardt's *Studio of G.* bids for the attention and holds it; so does the Evergood, a big, yowling protest. And solid paintings also come from Lee Gatch (this one reminiscent of Dove), from Stuart Davis, and from Balcomb Greene.

For all its glib, facile, breathless and slapdash painting, its countenancing of novelty, and its misrepresentations, this show is a good one to see and study and profit by. Its pace is a little lumbering, but a lumbering pace for the Whitney is still a fast pace for others to match.

November 15, 1951



Jury for the 60th Annual American Exhibition, Art Institute of Chicago. Left to right: Hans Hofmann, Albrecht Dürer, Peter Blume

Chicago Invites and Rewards Abstract Art

By C. J. Bulliet

[The following review of the Chicago Art Institute's 60th Annual Exhibition of Painting and Sculpture was scheduled to appear in the Digest November 1. Due to limitations of space, the review was held over. In the adjacent column, C. J. Bulliet follows up his review with an account of the Chicago aftermath. A complete list of prizewinners in the show—which is current through December 16—appears on page 28 of this issue.]

CHICAGO: American abstraction in all its slap-happy extravagance enjoys a field day in the 60th Annual Exhibition of paintings and Sculpture at the Art Institute of Chicago. All the 40 "isms" that have deluged the American scene since the importation of the Armory Show in 1913 are here, starting with the New World brands of cubism and fauvism. All are masquerading in clown and harlequin clothes that become ever more and more gayly colored as the autumn of the "isms" goes into the late November days, preceding the winter wind that may blow them back toward the 1900's of Winslow and Thomas Eakins.

In assembling the wholly invited show, Daniel Catton Rich, Director of the Art Institute, and two of his associate curators, Katharine Kuh and Frederick A. Sweet, visited museums, private collections and artists' studios the length and breadth of the land, selecting what they deemed significant. Whatever may be the preferences and the prejudices of the visitor to their show, it must be said for the daring and responsible experts that this assemblage of 1951 Americana sums up the third of a century of American modernism as fairly and as nearly completely as hanging space will allow. There are 178 items catalogued. Twenty-three are from studios of Chicago and vicinity.

The jury of awards, working on the

material set before them, did a competent job.

Had Peter Blume, who did the magnificent attack on Mussolini in 1937, *The Eternal City*, not been a juror his *Crucifixion* in the present show might well have rated a major prize. But another crucifixion, *View of Prague* by Herbert Katzman, born in Chicago, won deservedly a prize of \$1,000. To me personally it is the outstanding work of the show, though two prizes, one to Willem DeKooning for an abstract painting, *Excavation*, and the other to Theodore Roszak for a sculpture, *Sea Quarry*, outrank it in the listing [both top prizewinners were reproduced in the November 1 Digest.] Katzman, formerly in the United States Navy, saw the huge crucifix in the streets of Prague in 1946, when traveling there on an Art Institute scholarship. He did sketches and finished the work on his return to Chicago. Its color is flam-

[Continued on page 34]

HERBERT KATZMAN: *View of Prague*
Chicago Art Institute \$1,000 Prize



Indignation in Chicago

CHICAGO: The most explosive exhibition by contemporary American artists the Art Institute has housed since the middle '20s, when the radical faction of the trustees threw down the gauntlet by accepting for permanent hanging the Birch-Bartlett collection, is the 1951 All-American show (reviewed in the adjacent columns).

The Chicago museum has become in the past quarter of a century the most thoroughly "modern" of all city-supported museums in the United States. Nevertheless, more than 90 per cent of the art lovers of Chicago are unconvinced. A goodly number of these accept grudgingly Cézanne, Gauguin and Van Gogh, but they balk at Matisse, Picasso and more particularly at the 40 or more "isms" that have succeeded.

The present show includes most of the American dilutions of Picasso, Matisse, Cézanne and Van Gogh, along with our own brands of surrealism and miscellaneous doodlings. I predicted, from long experience in Chicago, that there would be an upheaval; but the indignation has gone considerably beyond expectation. Anger seems to mount instead of subside.

A part of this anger is engineered by hostility of artists who failed to make the show. Only 23 Chicagoans are included among the 178 painters and sculptors invited. Since there are more than 2,000 professional artists in Chicago, by actual file index count, a part of this anger doubtless is kept seething by the rejected and their friends.

But a genuine, heart-felt indignation is due to the fact that the lay public feels insulted. Art anger, from time immemorial, is directed psychologically at a suspected pose on the part of artists and connoisseurs, fancying themselves above the intellectual level of the man in the street. In other words, the public resents what it feels as "snootiness."

It may be said to the high credit of the Art Institute that it is standing nobly by its guns. In an exclusive interview he granted me, Chauncey McCormick, president, who has been through tough battles before, backed staunchly the committee that invited the show.

"In one sense," he said, "these paintings and pieces of sculpture are news bulletins. A newspaper prints what is going on, whether or not the editor personally likes the idea of wars, rape, gangsterism, murder."

"We hold here at the institute," he continued, "that it is better to make a mistake by recognizing any art movement that has gained momentum than to ignore it and find out later that we were wrong. We have made a great many mistakes. But what we have found worthless we refrain from accepting again."

President McCormick admitted that he personally disliked a number of the things in the present show as well as a number of paintings and sculptures the Art Institute has bought through the long term of his administration. But often he has sacrificed his personal prejudices or convictions on serious argument and testimony of whose opinions he respected.—C. J. B.

Reaction and Censorship in Los Angeles

By Arthur Millier

LOS ANGELES: The perennial row over the alleged exclusion of "traditional art"—raging here as the result of last month's seventh annual all-city art exhibition sponsored by the Municipal Department of Art—wound up on November 6. On that date, the City Council adopted recommendations of its building and Safety Committee that if the Municipal Art Commission plans to continue its annual art exhibition it should stage not one, but two shows—one "modernistic," the other "traditional." The official report, however, retained the Dondero-type language which has characterized the fracas. It said that statements were made by "various individuals with a recognized standing in the world of art and whose personal integrity cannot be impeached, that they believed that ultra-modern art was originally fostered and encouraged as part of Communist propaganda in the field of fine arts."

This year's Art Commission show—staged in the Greek Theater in Griffith Park for 16 days and also for three days in outdoor shows in seven parks—was more stiffly juried than previous ones and more modern in tone. The medals, for a change, went to three young artists, all ex-GIs aged 24 to 30. (The City Council report, incidentally, noted censoriously that six out of seven top awards went to ultra-modern artists.) Open letters of complaint to the Mayor and City Council from the Coordinating Committee for Traditional Art and the San Fernando Valley Professional Artists' Guild, supported by strong quotes from Representative Dondero, led to two public hearings in the Council Chamber.

At the hearings councilmen goaded Feitelson (one of the Greek Theater Exhibition jurors) unmercifully with whispered remarks. Top-prize painter Gerald Campbell, also baited for painting what Councilman Harold Harby called "screwball art," cried out that he would not stand for such treatment. "I spent two years in the Army fighting for freedom of expression," he said, close to tears.

When Harby, ridiculing Campbell's picture, asked contemptuously who would pay \$250 for it, Frank Perls promptly said, "I will, and I'm an art dealer." And he did.

[Painter June Wayne of Los Angeles reports in a letter to THE ART DIGEST that Campbell's painting, a "pleasant semi-abstract," was attacked by Harby on the grounds that the moon depicted in it "isn't even round." When Campbell asked, "Is the moon always round?", the councilman shouted, "The moon is *always* round." The writer comments: "It reminded me of the trial sequences in 'Alice in Wonderland.'" According to Miss Wayne, Councilman Harby, on his own authority, removed Bernard Rosenthal's prize-winning sculpture—a bronze, abstract *Crucifixion*—from the exhibition and publicly attacked it as sacrilegious, offering to "buy it so I can destroy it."]

The official report also said that taxpayers "in overwhelming numbers, protested the grotesque, ugly, and at times

seemingly sacrilegious character of the exhibitions at the Greek Theater and have protested the spending of their money in the furtherance of this sort of alleged art."

[Meanwhile, copies of letters of endorsement from clergymen were forwarded to THE ART DIGEST. Monsignor Robert E. Brennan, of the Church of Our Lady of the Holy Rosary, Sun Valley, wrote: "It is wrong for anyone to force all artistic creations before the judgment seat of realism. How would some of the great Byzantine representations of our Lord and the saints fare from such treatment."]

Silliest charge of all in the dispute was that Rex Brandt had painted a hammer and sickle on a sail in his second-prize-winning picture, *The Surge of the Sea*. Brandt drove miles to explain to the council that the symbol was that of the Ocean Racing Craft sailboat and that for several years he had been a head designer for a boat-building concern. This latter point got scant treatment in the newspapers.

[A notable exception was the Los Angeles Daily News, which ran a sardonic editorial ridiculing the over-zealous councilmen. Said the News: "Some nights ago the new moon looked exactly like a crescent. It was no trick at all to fancy that it had a handle, making it look for all the world like a sickle. At an appropriate moment an airplane flew between us and the moon and there was your hammer. If anyone tries to tell us that was a sheer coincidence they had better be prepared to give their true name, address and where they can be reached, for it's all we need to know to put them under suspicion."]

Mayor Fletcher Brown of Los Angeles appeared at the second hearing and read a letter from Millard Sheets deploring the controversy and suggesting that two shows might solve the problem. The mayor took the Council to task for giving the city such bad publicity, then left for Japan.

The press paid Sheets no attention, gave most of its space to traditionalists. Many artists are still burning from the press treatment given their profession. The most inane remarks of councilmen were quoted, whereas those of such representative art people as Sheets, Theodore E. Heinrich of the Henry E. Huntington Gallery, Lorser Feitelson, and Professor Donald Goodall of the University of Southern California, were ignored or glossed over.

[Among several statements on the issue which were forwarded to THE ART DIGEST is one prepared by a committee of Los Angeles art authorities who completely endorse the policies and program of the City Art Commission "as it is presently constituted with Mr. Kenneth Ross as managing director." Signees include John Palmer Leeper, director of the Pasadena Art Institute; John Entenza, editor and publisher of Arts and Architecture; Dr. William R. Valentiner, Los Angeles art historian; and dealers James Vigeveno, Dalzell Hatfield and Frank Perls. Another joint statement which carries the signatures of East-



BERNARD ROSENTHAL: *Crucifixion*

ern museum directors, including Alfred H. Barr, Jr., of the Museum of Modern Art, and Hermon More of the Whitney Museum, deplores "the reckless and ignorant use of political or moral terms in attacking modern art."]

The original ammunition which councilmen fired at the Municipal Art Department's annual show was furnished by Joe Waano-Gano and J. Duncan Gleason of the Coordinating Committee for Traditional Art. But what probably sparked the whole thing was the action of a woman whose painting was turned down by the Greek Theater show jury. Last year the same thing had happened and she had moved her painting from the reject pile to the accepted group. This year show officials were watching for a repeat. It happened, but her move was thwarted. She thereupon resigned as chairman of the one of the seven outdoor art shows and the row began. The San Fernando Valley Professional Artists' Guild, of which the lady is a member, fired blasts in letters to the press.

The traditionalists, most of whom have only local reputations, 18 months ago tried to dissolve the Municipal Art Department and block the appointment of Kenneth Ross as its director. The usual Communist infiltration charges backfired.

The underlying issue is freedom of expression, not art as such. Some very reputable people came up fighting for it. They still cannot understand why councilmen, who had not seen the exhibition until after they blasted it, have the right to pose as art critics. Nor can they understand why the City Hall reporters, who covered the affair, report councilmen's words verbatim and ignore those of people who devote their lives to art.



Anonymous Mexican (Early 18th-Century): *St. James*



BALTAZAR DE ECHAVE IBIA:
La Purísima

Midwest Meets Old Iran & Colonial Mexico

OPENING UP NEW VISTAS for the region, a group of Midwestern museums is currently sponsoring two exhibitions which survey the arts of ancient Persia and of Colonial Mexico, respectively. The former exhibition, "The Arts of Old Persia," just ended a run in Columbus, opens in Dayton on November 18, and will be seen in Indianapolis from mid-January to mid-February. The latter show, "Art in Colonial Mexico," is on view at the John Herron Art Institute in Indianapolis until December 9, and will later be shown in the above-mentioned cities as well as at the Davenport Municipal Art Gallery.

Organized by Lee H. B. Malone, Columbus Gallery director, "Art in Colonial Mexico" includes some 42 paintings from the 16th through the 18th century, plus about 15 sculptures and 50 examples of decorative arts—silver, bronze, iron work and Talavera pottery. Many of the items in the show are national treasures lent by Mexican museums; many are from U. S. museums, among them the Brooklyn and Philadelphia Museums, the Wadsworth Atheneum, and the Davenport Municipal Art Gallery which, according to Malone, has "the best Colonial Mexican collection in the country."

The Mexican exhibition is described in a release from Columbus as "the first effort undertaken by our museums to concentrate attention on this particular phase of artistic greatness." The Gallery explains:

"The creative genius of Mexico has demonstrated both its quantity and quality over wide spans of time and space. However, we in the United States have been made more aware of the art of either the new Mexican artists, voracious in their international enthusiasm, or of the ancient mysterious peoples, the Toltecs, Mayas and other civilizations before the coming of Cortez. Yet the great bracket of time between embraces the art of Colonial Mexico that flourished for three centuries in stupifying abundance and magnificence. This was the period in which

Spain gave all her strength, her knowledge and her people to build a new world from Guatemala to California."

The display includes "such masterpieces as paintings by Baltazar de Echave Orio, Sebastiano de Artiaga, Luis Juarez, Miguel Cabrera and many others who have been acknowledged by those who know them to be among the greatest artists in their time. Also included are large groups of carved and gilded statues and columns such as enrich the churches and palaces of Colonial Mexico. . . . All of this adds up to a revelation that the Mexican school was more than simply a Colonial reflection of the art of Spain but rather a great artistic force in its own right."

According to Malone, the showings in Dayton and Davenport "will be lacking some of the great masterpieces of painting which have to be returned for an exhibition in Paris next spring, but substantially the show will have the same rich variety and there will be many substitutions."

*Persian Bronze Head of a Lion,
Fragment of an Incense Burner*



Though it appears at an appropriate time—when attention is drawn to Iran and the oil crisis—the exhibition of "The Arts of Old Persia," according to Indianapolis' Director Wilbur D. Peat, "was planned before the international tension had reached a crisis, and had no other motive back of it than to bring to the Midwest the first comprehensive collection of Persian art shown in that region." Comprising 255 items—including harness rings, bowls, lamps, candlesticks, bracelets, miniature paintings, book covers, textiles and carpets—representing all phases of the arts, and covering a period of 4,000 years, the show was assembled with the cooperation of museums, collectors and dealers.

"The arts of Persia," explains the foreword to the show's illustrated catalogue, "or more correctly Iran, are among the most beautiful products of human imagination, taste, and skill." This high praise, comments Director Peat, applies to "humble, utilitarian items as well as to luxurious court trappings." He also calls attention to "the emphasis on abstract decorative composition rather than on the representational or naturalistic, even when anecdote or illustration is important." The catalogue elaborates: "There is always a meaning, either an underlying theme or a mystical concept. This is what gives [Persian art] that power and authority that even an uninformed museum visitor feels without knowing the true import of the article he is admiring."

Earliest items in the exhibition are pottery pieces from such archaeological sites as Tepe Hissar and Tepe Gihyan, stone sculptures from Persepolis, and decorative bronzes from Luristan. Gold, silver and bronze objects represent the Achaemenid and Sasanian periods. And the Islamic centuries are represented in ceramics, metal objects, miniatures, textiles and carpets.

Gabo Commission for Baltimore

Gold wire, bronze mesh, plastic, and aluminum baked black are the components of Naum Gabo's construction recently installed in the Young People's Art Center of the Baltimore Museum of Art. The construction was created on the commission of the late Mrs. Saidie A. May, longtime patron of the Museum and donor of the Young People's Wing, as an integral part of the building. Ascending or descending the stairs, museum visitors get the impression that the stationary construction moves.

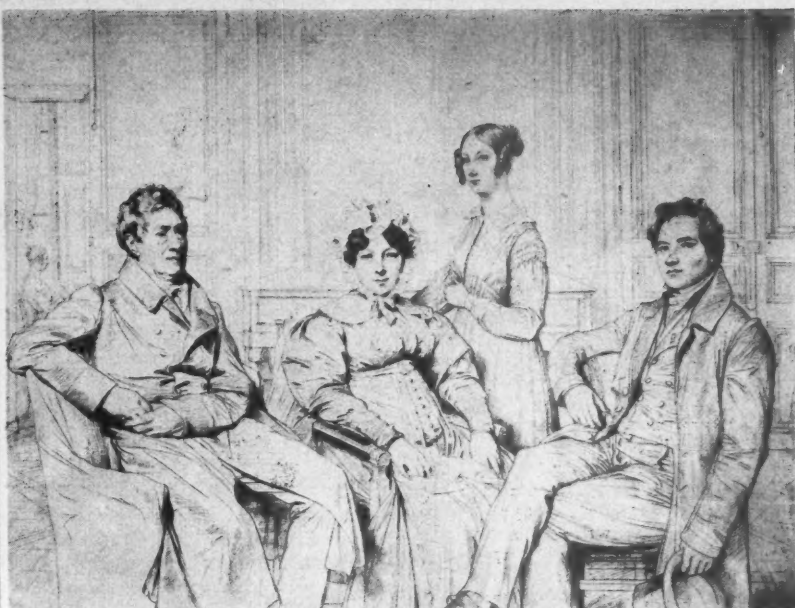
Possibly Gabo's most important construction to date, and the first work the artist has completed for an architectural setting, it consists of two separate parts extending a total of 15 feet into the stairwell. A "medallion" is attached against the ceiling and beneath hangs the nine-foot major portion suspended by wires from four corners of the well.

Visual History of the Coast Guard

Devoted to the maritime history of the United States, the Truxtun-Decatur Naval Museum in Washington features until February "Coast Guard in Action Since 1790," an exhibition of paintings, photographs, prints, models and historical documents.



EDGAR DEGAS: *Four Dancers*



JEAN AUGUST DOMINIQUE INGRES: *The Gatteaux Family*

From Maryland Collections: Brilliant Facets of French 19th-Century Art

By Adelyn D. Breeskin*

FROM "INGRES TO GAUGUIN," an exhibition of 19th-century French painting on view at the Baltimore Museum of Art to December 30, attains significance because the impressive assemblage was garnered from Maryland sources alone. This influential period of art history has frequently brought forth major showings throughout this country; but exploration for such works in a given locale offers a fresh approach.

Maryland, one of the original states, inbred with old world traditions and containing in Baltimore one of the most flourishing ports of the eastern seaboard, early reflected a concern for the arts. The early activities of Baltimore shipper Robert Gilmore, one of the very first collectors in America, set an example to future Maryland generations.

It would be possible in Maryland to gather together exhibitions covering the art of other countries and times. But none of them would be as remarkable for variety and quality as a show of 19th-century French painting. The fact that this period was of special interest to such important collectors as William T. and Henry Walters, George A. Lucas, Dr. Claribel and Miss Etta Cone, and Mrs. Saidie A. May accounts for this superiority. As might be expected, these four collections—now housed by the Walters Art Gallery and the Baltimore Museum of Art—form the nucleus of the present exhibition which offers the public its first opportunity to see them together. Because of the diversity of taste of the original owners, the main movements of the century are established, then are further rounded out in the museum's discoveries of privately owned works.

In assembling the show, which contains 174 works by 54 artists, it has been a great satisfaction to realize that the exhibition not only offers an accumulation of fine works, but that it also

constitutes a survey of the whole development of 19th-century French painting, indicating the different phases and facets of the styles of great masters.

Beginning chronologically, neo-classicism and romanticism are well represented in outstanding Ingres and Delacroix canvases from the Walters Art Gallery, and in the rare inclusion of a Gericault, *Riderless Races*. Representation of these movements has been enriched by Prudhon's *Napoleon and the King of Rome* and by the beautiful Ingres drawing of *The Gatteaux Family*, both from private collections.

The "paysage intime" developed by the Barbizon painters was a favorite of local collectors. But only a few fine examples could be selected. The various facets of Corot's great talent are well shown in the exhibition, which includes several of his celebrated figure pieces, among them Mrs. Adam Eisenberg's magnificent *Crown of Flowers*.

GAUGUIN: *Woman of Tahiti*



A large number of Daumier's rare watercolors and drawings as well as one oil are locally owned, the finest among them having been purchased directly from the artist in the 1860s by William Walters and George Lucas.

The predilection for impressionist and post-impressionist works, evident in American collecting in general, is also clearly pronounced in Maryland. The Cone's beautifully chosen paintings by Manet, Monet, Pissarro, Sisley, Renoir, Degas, Cézanne, Gauguin, Van Gogh, and Redon are internationally well-known; so is a masterpiece of Manet, *At the Cafe*, which together with several other impressionist canvases has been lent by the Walters Art Gallery. A Seurat, and Signac's *Quay at Clichy* [cover] represent neo-impressionism.

But it may be a surprise for many visitors to discover how many other excellent examples of these periods have come to rest in Maryland collections.

PAUL CÉZANNE: *Man with Crossed Arms*



*Adelyn D. Breeskin is Director of the Baltimore Museum of Art.

Focus on Feininger

A COMPREHENSIVE Lyonel Feininger retrospective exhibition, announced as "the first exhibition of Feininger's work to include a large section of his prints," is now on view at the Cleveland Museum, under the joint sponsorship of the museum and the Cleveland Print Club. The show, which is current to December 9, marks the occasion of the Print Club's 29th publication, Feininger's lithograph *Off the Coast*, 1951 selection for distribution to members.

A large exhibition, this one includes 247 items—paintings, watercolors, drawings and a large graphic section. More than 100 woodcuts, etchings, drypoints and lithographs, dating from 1906 to 1951, are exhibited. These will remain on view through January 2, after the rest of the show has been disbanded.

Although Feininger's graphic work is not as well known as his oils and watercolors, the show points up its importance in his *oeuvre*. His lithographs, etchings and drypoints keep pace with the paintings in subject matter as well as in problems of space and form.

The newly completed *Off the Coast* shows great similarity to the artist's recent oils and watercolors. The same rough, broken line which defines certain areas, crisscrosses with others, and generally sets up a textural and tensile interest is played against tonalities which range from a heavy black to the lightest grey, and finally to white. Leona E. Prasse, in the foreword to the exhibition catalogue, says of the work:

"Lyonel Feininger approached the making of this lithograph . . . with the same seriousness, integrity of purpose and humility with which he undertakes all his work; he drew three stones of the same subject before producing one that satisfied him. In the final version the idea became fully crystallized and the composition, reduced to the simplest terms, gained lucidity through abstraction. . . . It is a masterly lithograph showing an uncommon appreciation of the medium in which a full scale of gradations is sensitively employed to serve the artist's pictorial purpose and enhance his prismatic style."

Feininger's name was much more widely known in Europe than it was in America when he returned here in 1937. He had had a long association with the Bauhaus and, indeed, it was Feininger whom Gropius first approached to teach in the newly organized school. When the school moved from Weimar to Dessau, it was Feininger who was named artist-in-residence. Despite this renown, and the fact that he had shown occasionally in America, albeit with German groups, his reputation has grown slowly here. It was not until 1944 that the Museum of Modern Art displayed his work on a large scale.

Louisiana Links Art and Forestry

Art and conservation join forces in a show of 250 paintings on forestry at the First Louisiana Forestry Art Exhibition, Baton Rouge, Louisiana. Sponsored by the Louisiana Art Commission and the Louisiana Forestry Commission, the show was selected by a five-man jury headed by Stuart Purser of the University of Florida art department. For a list of prizes, see page 28.



FEININGER: *The Green Bridge, Paris*

Painting & Porcelain at Walters

Dutch painting of the robust 17th century is surveyed in an exhibition of over 30 works at the Walters Gallery to December 30. According to the gallery, "no other country has portrayed its whole life so completely and intimately . . . as did Holland during its most booming and expansive century." Nearly two-thirds of the show has been culled from important collections.

Concurrently, the complete Walters collection of old German porcelains will be on view for the first time. Both William and Henry Walters favored elaborate 18th-century wares, particularly from the Meissen factory near Dresden. The gallery comments: "The exhibition is well calculated to interest not only those who have been studying and collecting the output of the early German factories, particularly that of Meissen, but . . . also the general public as well."

Boston's Good Designs in Gifts

Christmas gifts with emphasis on good design rather than "new-as-tomorrow novelty" will be featured in the Boston Institute of Contemporary Art's "Design for Christmas" exhibition, current November 20 to December 22.

GEORGES DE LA TOUR: *Young Girl Singing*



Masters in Michigan

ITALIAN, SPANISH AND FRENCH paintings of the 17th and 18th centuries comprise a notable loan exhibition assembled by two Michigan art museums and scheduled to be given successive showings in their respective cities. During November, the show will be seen in Ann Arbor at the University of Michigan Museum of Art; from December 14 through January 9 it will visit the co-sponsoring Grand Rapids Art Gallery.

Selected by Michigan's director, Jean Paul Slusser, and Grand Rapids' director, Richard Yonkers, together with Helen B. Hall, the University Museum curator, the show includes 44 canvases lent by museums, private collectors and dealers throughout the country. As evidenced by its handsome 24-page catalogue, the show's objective is to adequately represent the three national schools during two centuries.

According to Director Slusser, "among interesting and important paintings shown are the *Saint Francis* by Zurbaran from Princeton's Art Museum, the lovely *Venus and Adonis* by Poussin from Smith College, and the small version of El Greco's *The Cleansing of the Temple* from the Fogg Museum. From the Elisabeth Severance Prentiss Collection at the Cleveland Museum comes the delightful Lancret, *Declaration of Love*. . . . Two San Francisco museums have contributed fine works: Georges de La Tour's *Young Girl Singing* from the California Palace of the Legion of Honor; and a sparkling Magasco, *Soldiers Feasting*, from the M. H. de Young Memorial Museum."

Philosopher-Painters at Fogg

A thousand years of Chinese art—from the Five Dynasties in the 10th century to the Ch'ing Dynasty in the 18th—are surveyed in "Masterpieces of Chinese Bird and Flower Painting," on view at Fogg Museum to December 14.

Drawn from six American museums, private collectors and dealers, the show includes "practically all the great examples in America of Chinese bird and flower painting," according to Benjamin Rowland, Jr., in charge of the show.

The 40 paintings, ranging from the *Five Colored Parakeet* by Emperor Hui Tsung, 11th century, to *Doves and Pear Blossoms* by 13th-century artist Ch'ien Hsuan, were all executed on long silk scrolls in line and color, or ink wash.

Commenting on the significance of the exhibition, Professor Rowland says: "In China from very early times there have been painters of birds and flowers who have used this subject matter for every variety of artistic reason: for its philosophic and symbolic implications; as a technical exercise from the realistic point of view; and as a pretext for textural virtuosity. . . .

"Sometimes the Chinese artist and poet discern in the creatures of the wild something of the serenity or the ruthlessness and the infinite variety of character that distinguished the human animal. The birds become exemplars of a dignity and wisdom often sought for in vain in human counterparts. These little things in their order and growth symbolically represent an order and virtue that the philosopher-painter would see extended to [all] of nature."

A Big 'Little' Show

By Dorothy Drummond

PHILADELPHIA: Five centuries of miniature painting have been tapped for the Golden Jubilee Exhibition of The Pennsylvania Society of Miniature Painters, a body still presided over by its first president, 91-year-old Mrs. Emily Drayton Taylor.

The exhibition, staged at The Pennsylvania Academy of the Fine Arts through December 2, is installed in two galleries separated from each other by a section of antiques lent by Arthur J. Sussel to provide authentic background for the tiny bits of painted history that, taken together, suggest a "Who Was Who" in Europe and America several centuries ago.

In separating miniatures of the past from those of the present, the exhibition points up the contrast between the two, and seems to suggest that the miniature is a thing of the past rather than of the future. For five centuries portraits were the first love of the painter on ivory. Today, however, although portraits still are in the majority, the viewpoint is shifting from personality to paintings in the "little" with accent on landscape and still-life, figure composition and surrealist nightmare. [Prizes in the contemporary section are listed on page 28.]

The "jewel" quality of the earlier ivories is given literal support in precious stone settings of item after item from the A. J. Fink Collection of Baltimore. Largest of the loan aggregates in the exhibition, this important contribution includes 112 miniatures, many lavish with diamonds and pearls. Portraits all, the tiny likenesses not only prove that top-flight artists of the past brought their skill to bear on diminutive ovals, circles and squares of ivory, but also that their approach varied from the ultra serious to the frivolous. There was, of course, subtle flattery in miniatures of queens, court ladies and aristocratic children. Yet Hans Holbein, the younger, in a tiny locket-sized portrait of rotund, bearded Lord Henry Stafford, proved that the physical size of a work of art need not preclude its bigness of impression.

Earliest of the miniatures shown (c. 1495) is that of *François, Comte de la Rochefoucauld* by Clouet, a keen bit of characterization set in decorative scroll work reminiscent of old illuminated



HANS HOLBEIN: Lord Henry Stafford

manuscripts. From such strong conceptions, however, the Fink Collection passes to a bejeweled and arrogant oval of *Queen Marie Antoinette* by Antoine Sergent; a likeness of *Madame de Sabran* by Louis Sicardi (signed 1795) set lavishly in diamonds; that of *Elizabeth Farren* (later Countess of Derby) by John Donaldson; and a soft, sweet, diamond-ringed study of the artist's own daughter by Jean Baptiste Greuze.

Although most of the historical items are patrician in flavor, there are significant lapses into the vernacular. One such is a sturdy, straight forward, almost peasant representation of a husband and wife, *Michael and Zipporah Leman*, painted by some unknown Swedish artist and lent by the great, great granddaughter of the sitters, Mrs. George A. Saportas.

Curiosity of the Golden Jubilee's historical section is a case devoted to eye miniatures from the collections of Mrs. Hampton L. Carson and Dr. L. Webster Fox, lent by The Philadelphia Museum of Art. Eye miniatures date back to the days of the French Revolution when they were used as visual passwords by the Girondists.

Although many historical personages in our own land, from Washington to Lincoln and his son Tad, appear among the miniatures—all painted by artists whose lives coincided with those of their sitters—there are comparatively few likenesses of artists themselves, among

[Continued on page 34]

Anonymous Swedish: *Michael and Zipporah Leman*



The Philadelphia Area

PHILADELPHIA: The 49th Annual Exhibition of The Philadelphia Water Color Club, held through December 2 at The Pennsylvania Academy of the Fine Arts as usual, does not run true to form this year. Confined to a single large gallery, it is all-invited (45 Philadelphia-New York area artists represented) and neither national nor international in character. The change is expected to be temporary, as it is due to "unavoidable financial restrictions." The current show was selected by a group of Philadelphia and New York artists elected last spring.

The interim exhibition now on view seems just that. Philadelphia area artists have sent what probably is their best current work, but the same cannot be said for the out-of-towners. In recognition of local talent, no doubt, two honors were conferred, the Dana Water Color Medal going to John D. Foster, and the Pennell Memorial Medal for achievement in illustration and the graphic arts to Henry C. Pitz.

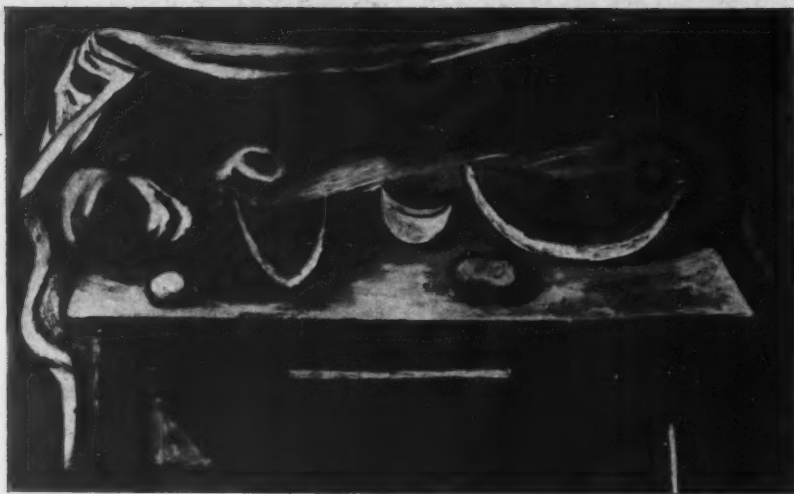
The quality of the annual ranges from nostalgic delicacy in Hobson Pittman's interior, *Where I Lived*, to the cold dark strength of Andrew Wyeth's *March*, a stark tilled field leading back to a bleak house in which a single orange light gleams in the darkness.

An important collection of first editions, original drawings, illustrations and paintings by the late Howard Pyle has been presented to the Free Library of Philadelphia by Thornton Oakley who, as a Pyle enthusiast and pupil, has been gathering the material for the past 25 years or more. The collection is on view at the Library.

A one-man exhibition of sculpture by Adolf Dioda is due at the Carlen Galleries. Dioda, who was accorded a solo showing at the Art Alliance recently, is both decorative and plastic in approach and hews his thoughts directly in stone or wood. Although not an abstractionist he so simplifies form, controlling it by pattern rhythms, that effect is abstract while subject matter remains realistic.

At the Dubin Galleries three young artists are exhibiting: Vladimir Shatalov, a Russian painter, Octavia Capuzzi, just returned from a Fulbright fellowship abroad, and Robert Childers, whose work has been winning sales and considerable critical acclaim. Shatalov paints with strong, sure, yet sketch-like, strokes achieving in his landscapes some of the structural power of a Vlaininck. Miss Capuzzi contributes monotypes, more abstract. Childers, still a student at P.M.S.A., has not completely outgrown illustrative viewpoints.

Philadelphians old and young are to the fore at the Art Alliance, which accords the late Robert White a memorial exhibition. "Discovered" at the age of 79, White painted briskly, although, due to struggle for financial survival, he concentrated his attention on a single road not too far from home. Frederick Gill, who combines abstraction and realism, and younger Philadelphia watercolorists Connie Cohen, Mac Fisher, Robert Goodier, Martha Huehnergath, Frank Nofer, Jean Stickney, Andrew Theis, Donald Patterson and Robert C. Magis round out the local contingent.—D. D.



STUART EDIE: *Still-Life*

Mid-America's Art, Derivative but Appreciated

DESCRIBED AS "a typical cross section of painting today" by Exhibition Chairman Vincent Campanella, the Second Mid-America Annual is on view until November 28 at the Nelson Gallery of Art. Jointly sponsored by the Mid-America Artists Association, the Nelson Gallery and the Kansas City Art Institute and School of Design, the big regional, according to a release from the Association, "has become as important to this region as the horse shows and county fairs."

Open to artists living between the Mississippi and the Rockies, the show this year drew 660 entries. Of these, 161—141 paintings and 20 sculptures—were chosen for exhibition by a jury comprising Joseph Atha, Kansas City art collector, Fred S. Bartlett, curator of the Colorado Springs Fine Arts Center, and Lester Longman, chairman of Iowa U.'s art department.

More 'Big Names' on the Southeastern Circuit

COVERING SIX STATES in a rambling itinerary, the 13th Annual Southeastern Circuit Exhibition accents painting of today and tomorrow in its 1952 survey.

The show, which closed last month at the Columbia Museum of Art in South Carolina, comprises 46 paintings culled from major New York galleries by a jury of museum directors comprising John Richard Craft of the Columbia Museum, Allen McNab of Miami U. Art Gallery and Alonzo Lansford of the Delgado Museum in New Orleans.

Commenting on the show, Carleton Jones of "The State," local Columbia newspaper, said:

"More big names and less experiments seems to be a feature of this year's Contemporary American Painting grab bag. . . . The big, big-time show, one of the South's largest, stretches through yards of big names . . . an endless catalogue of gilt-edged, major American painters."

Among the big names referred to are Ben-Zion, Cikovsky, Corbino, Liberté, Hopper, Kroll, Kuniyoshi, Shahn and Morris. Contributing New York galleries include Bertha Schaefer, Midtown, Rehn, Macbeth, Ganso, Passedoit, Viviano, Milch and Babcock.

According to the show's publicity director, T. K. Baker, non-representational and expressionist entries are on the increase. "The jury decided to accept those entries of merit which derived from the works of internationally established artists, dead and alive. So much of the good work would have to be discarded if exact originality were the criterion. As a result, the show is sprinkled with Bermans, Feiningers, Lebruns—even a Gwathmey boy holding a Picasso rooster." He adds: "But why not a 'from the school of' movement in contemporary art if the end produces paintings to be enjoyed and ultimately owned?"

Purchase prizes in this year's show went to four paintings: *Still-Life* by Stuart Edie; *Argentine Aftermath* by Frederic James; *A Fantasy in the Garden* by Lucille W. Cowherd, and *Bayshore* by R. L. Hunt.

Now at the University of Miami Art Gallery, the exhibition will travel to Coral Gables, West Palm Beach, Key West, Winter Park and Clearwater in Florida; then to Georgia, Louisiana, Alabama, and finally Ohio.

A Modern Viewpoint

By Ralph M. Pearson

I HAVE JUST HAD a devastating thought. Perhaps, indirectly, I am partially to blame for the incredible, if temporary, vogue of this Cult of the Beginners with its happy adventurings into the pictorial chaos of the emotional spree. For I have been teaching exactly this riotous letting down of all the bars for well over 20 years, and that means several thousand of my short-term students have partaken of the heady fare. It is a fad, a lark of this kind, and it must spread because it offers the basic virtue of an escape into freedom where anything can happen. But—and this is a vast difference—I have always called the drools and smears a *beginning for the novice in painting*. Today's happy inebriates, strengthened by their copious publicity (prizes and purchases, believe it or not) fancy themselves as establishing a movement. They actually have the effrontery to call themselves —The School of New York.

The case for the virtue of freedom in painting needs no arguing; it can be granted on the spot. But freedom, society seems to have decided, needs limitations or it may be called "crime" or "insanity" or other unpleasant names. Does art need disciplines or does it not? Is chaos art? The fact that these questions have to be asked and answered seriously "in this enlightened day and age" is one of those incredible things you just don't believe can happen. But it does. It is happening.

The reason for starting a beginner with an emotional spree is that inhibitions and fears can be banished; he can forget skills and all practical worries and just explode. That is the release, the opening of doors, the daring to do or die (without the latter necessity). Then, having glimpsed all the vistas, the big, serious task begins—of building order out of chaos, of controlling exuberance, of planning where one is going and why. The artist who avoids such adult responsibility is trying again to become as the little child—and is not fooling anybody but himself, maybe, and/or the gentlemen, or sometimes even careless artists, who give prizes.

[Continued on page 34]

JEAN LIBERTE: *The Harbor*



Potters in Syracuse

CHARACTERIZED by its jury as "a vital, robust expression of development in the ceramic field," and "a bit more serious than previous shows," the 16th Ceramic National opened early this month at the Syracuse Museum, where it is current through December 2. Co-sponsored, as were its predecessors, by the Museum and the Onondaga Pottery Company, this show is described as having "infinite variety."

In this 1951 installment of the annual, 260 ceramists and 60 painters from 28 states, Hawaii and Canada are represented by 500 ceramic works and 45 dinnerware designs.

Marking the start of a new policy, 1951 exhibitors were given a preliminary screening by regional juries which considered a total of 1,190 ceramics entries and 164 designs. Final selection and dispersal of a \$2,400 prize purse rested with a jury comprising Viktor Schreckengost, Cleveland ceramist and industrial designer; Ivan Mestrovic, Syracuse University professor of sculpture; and Paul Bogotay, Ohio State U.

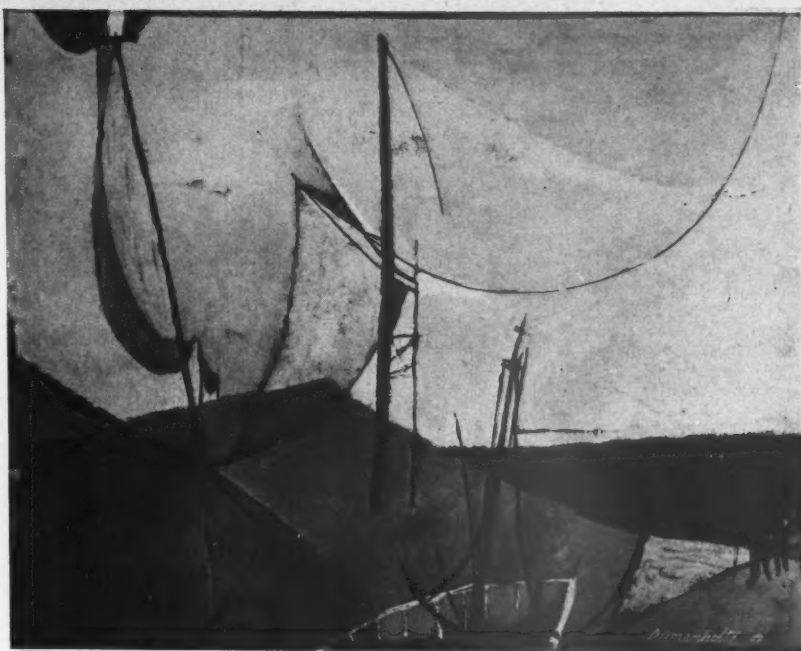


WILLIAM McVEY: *Young One*
Syracuse Ceramic Annual, 1st Prize

professor of ceramic art. Their choice for the IBM \$500 top ceramic sculpture prize: William McVey's dark stoneware, *Young One*, described as "a well organized, unified structural form." And for the Commercial Decal \$500 top dinnerware prize: Arnold Blanch's Design No. 2—"exquisite, delicate design, soft-green leaves on white." For a complete list of awards, see page 28.

New this year, an architectural citation (for the best use of ceramic sculpture as an integral part of an architectural plan) went to Joseph Bulone for *St. Rose of Lima*.

Beginning in January, a circuit show of work from the annual will tour the country. Stops have already been scheduled at Rochester Memorial Gallery, Albany Institute, Cincinnati Art Museum, University of Minnesota Gallery, in Dayton and at the Corcoran.



W. DEAN WARNHOLTZ: *Seascape*

Abstract Art Dominates Walker's 3rd Biennial

"A STRONG TREND towards the abstract": Walker Art Center passes along this verdict on its Third Biennial Exhibition of Paintings and Prints from the Upper Midwest. An open, juried show drawn from Iowa, Nebraska, North and South Dakota, Wisconsin and Minnesota, the biennial will be on view at Walker throughout December. To it, 615 pictures were submitted, of which 97 were accepted by a jury comprising Lloyd Goodrich, Henry R. Hope and Louis Schanker.

Aware of the quantity of abstract entries, the jury, according to Walker, made a special effort to find good representational work. "The show as a whole had to be considered. . . . When the show was assembled, however, it was found that the number of representational paintings gave a fair indication of the amount submitted."

Besides selecting material for the exhibition, the jury picked 31 items for special commendation. Largely on the basis of these recommendations, 10 purchases were made by Walker and two by the Minnesota Branch of the American Association of University Women. Walker purchased four paintings, a drawing and a print; the A. A. U. W. picked two paintings. "The arbitrariness of the prize system has long been under dispute," the museum explains, "and the Walker Art Center feels a purchase to be the most tangible evidence that a painting is considered to have merit."

Painting purchases made by the art center are: John Anderson's *A Little Exposed for a Lot*; John Beauchamp's *Painting, July 18, 1951*; Rudy Pozzatti's *Kites*; and W. Dean Warnholtz's *Seascape*. Other Walker purchases are: Lester Schwartz's *Nostalgic Bricks* (drawing); Elliot Elgart's *Portrait of My Life* (print); John Paul Jones' *Landscape* (print); Arthur Levine's *Cityscape* (print); George Morrison's

Landscape (print); and John Page's *Impressions 3rd Stage* (print). A. A. U. W. painting purchases are: Joseph Friebert's *Impenetrables*, and Forbes White-side's *Still-Life*.

A section of the exhibition will be circulated by the American Federation of Arts, and this year there is the added possibility of a separate circuit show of prints and drawings being assembled.

Radio-Taught Art Goes on Tour

Accent is on youth in four traveling shows sponsored by the University of Wisconsin and scheduled to be seen in Wisconsin, California, and South Dakota galleries. Made up of the work of artists from six to 14 years old, the shows are the result of a course given over the University's radio station, WHA, by Professor James A. Schwalbach, University Extension specialist in art and design.

Professor Schwalbach, who has been teaching art via the radio for more than 15 years, has augmented the shows with sample scripts, a tape recording of a typical broadcast, and an explanation of his program's purposes.

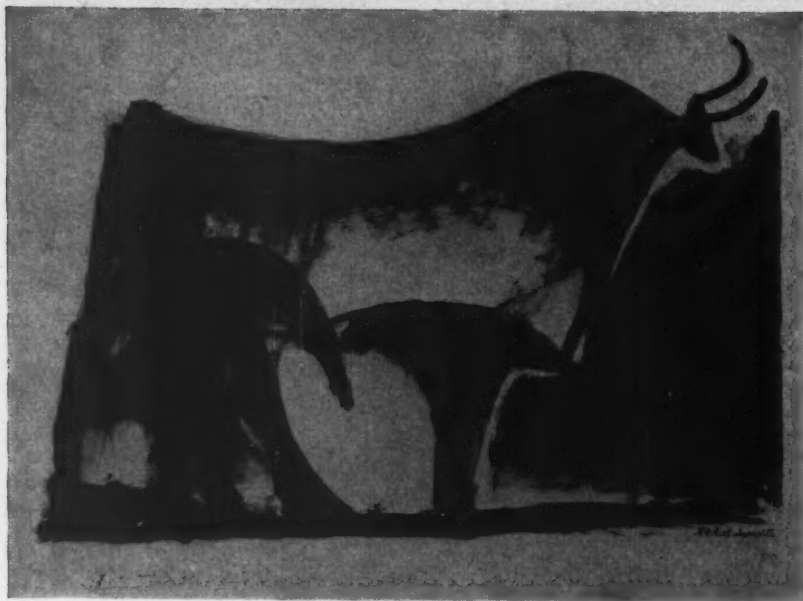
Past and Present at Washington U.

Two exhibitions—paintings by S. Burtis Baker, Washington artist, and portraits and possessions of President James Monroe—are on view through November at the George Washington University Library.

President Monroe, among the University's first patrons, is seen in portraits by Rembrandt Peale and James Frothingham. His personal possessions, on loan from the Monroe Memorial Foundation, include silver, china, letters, books and bookplates.

Chicago Printmaker Solos at Institute

Misch Kohn, Chicago wood-engraver, is being honored with a one-man show of 20 prints and drawings current at the Chicago Art Institute through December 2.



PABLO PICASSO: Lithograph from "The Bull Series"

A Public Library Sets a Collecting Example

THE TIME HAS COME to render homage to a print collection steadily becoming one of the best in the East. Under the heading of "Notable Acquisitions 1946-1951," the Print Division of the New York Public Library offers over 100 top-quality examples comprising a survey of prints from old masters to contemporary Americans. The show opens November 20 and remains on view until March 14.

On the principle that the Print Room is invaluable for pictorial research, Karl Kup and his assistant Massey Trotter have fashioned a collection which emphasizes quality rather than quantity. Among the highlights in this exhibition are seven plates from Blake's unpublished *Inferno*, examples from Rouault's *Miserere et Guerre* series, Tiepolo's *Stations of the Cross* and works of Breughel. An unusual feature is a set of the earliest engravings done in Western manner in China, c. 1713. Taken from copper plates, these engravings are the only record of a curious summer palace at Jehal built in European style.

Self-Sponsored 'Printmakers,' a Model Group

THE PRINTMAKERS, by now an established group of 10 artists showing annually in the city, sustain refreshing individuality in their present show, current at the New Gallery until November 23.

Ascendancy of the color woodcut is marked in this show. Examples range from the highly finished semi-abstracts of Seong Moy to literal classics by Guggenheim Fellow, Ross Abrams. Dorothy Morton's large plank *Woman* is a highly stylized portrait with hands twined in a cat's cradle; Hildegard Haas uses a spraying key-block line to set off her refined images of fog and frost. Stefanelli translates the pictographic, decorative abstractions of his paintings to the block without allowing for difference in media; Peter Kahn,

The exhibition is divided into six sections: old masters, 17th and 18th century, post-impressionist, Japanese, modern European, and American. Japanese color woodcuts by Utamaro and Hiroshige are posed against the post-impressionist works of Steinlen, Vuillard and Bonnard which they influenced, and these in turn are related to European works by Hofer and Villon.

A refreshing interest in America's contemporary printmakers has led the Division to allocate a large portion of the yearly fund for the purchase of American prints. The group shown represents only a fraction of the whole American collection. But it includes such outstanding items as a large etching-engraving by Stanley Hayter, a powerful monotype by Adja Yunkers, a gay color woodcut by Seong Moy and a strong wood-engraving of a bullfight by Misch Kohn.

The Print Division welcomes visitors, and any print may be seen for the asking. It should also be noted that printmakers are invited to bring in their work.—DORE ASHTON.

in the expressionist tradition, weights his color with heavy black impositions; and Jim Forsberg continues to make powerful images in his gloomy, cryptic notations of rocks and runes.

Edward Countey, a consistently interesting printmaker, shows *Dedalus*, a mixed etching and engraving, suggesting the cracked surfaces of frost, the hurtling fall of the mythical hero, and, in his skillful manipulation of negative space, a sense of mystic depth. Lithographs by Hasen—mixtures of Italianate surrealism and romanticism—use scratched and scrubbed stone to advantage.

As an independent group, self-organized and sponsored, the Printmakers could serve as a model for other such groups.—DORE ASHTON.

Print Notes

Boston Printmakers: The Fifth Annual Membership Exhibition at Symphony Hall Gallery is on view to December 2. Trends in contemporary prints, as indicated by the show, are increasing use of color in all print media, the rise of serigraph, and abstract experiment.

Buffalo Print Club: The National Print Show at the Albright Art Gallery comprises over 200 prints from 36 states. Commenting on the exhibition, Kevin O'Callahan, president of the Print Club, points out three important factors: more prominent use of color, greater application of modern abstract techniques, and frequent combination of several media in a single print.

Fogg Museum: A current Fogg exhibition features recent additions to the print collection. Catholic acquisition policy results in a show of broad scope, ranging from religious prints of Rembrandt's last period to color lithographs by Tamayo.

French Print Exchange Exhibition: Arthur W. Heintzelman, keeper of prints at the Boston Public Library has been invited by the French government to organize an exhibition of French prints for the United States. Heintzelman has organized three American print shows for Europe, the last of which is scheduled for a gala opening at the Bibliothèque Nationale this spring. The French show is expected to open early in 1952 at the Boston Public Library, after which it will visit U.S. museums.

John Herron Art Institute: Some 30 prints illustrating 17th-century graphic art will be on view at the John Herron Art Institute in Indianapolis until December 2. Outstanding works from the Institute's permanent collection include *The Great Hunt* by Callot, *Cardinal Barberini* by Nanteuil, *Christ and the Woman of Samaria* by Rembrandt, and *The Little Bridge* by Ruisdael.

New Studio and Gallery for Graphics: A unique plan under the direction of Margaret Lowengrund introduces to New York its first combined workshop-school and exhibiting gallery. Printmakers will utilize available workshop facilities for lithography and etching aided by a professional printer attached to the staff. The gallery will function informally showing contemporary work in all media. According to its release, "the workshop facilities give an opportunity for professionals and students to experiment in otherwise prohibitive mediums at the least possible cost." Registration for classes is open at 959 Madison Avenue, New York 21, N. Y.

Smithsonian Institution: Stanley William Hayter and Charles Quest are being given one-man shows at the Division of Graphic Arts in the National Museum. Graphic work by Hayter, well-known for his innovations in intaglio printing, will be on view through November 27. Woodcuts and wood engravings by Charles Quest, teacher at Washington University, are seen through November 25.

Hofmann, Vital at 71

AMAZING, the strength of feeling induced by purely plastic means, by spatial tensions and antiphonal color pitched to maximal intensity. Amazing too, the protean vitality and buoyancy displayed in this work by a man of 71. Hans Hofmann does not stop growing and surely the exhibition at Kootz through this month must be his best show to date.

Work of two kinds is shown. The first, Hofmann calls "pure painting." These large numbered compositions, in their cunning adjustment of the distances and the obliquities of relationship between patches of color, probably stem from suprematism. They are monumentally simple paintings in which a few trapezoidal and rectangular planes of vibrant color are placed wide apart on an expanse of canary or cobalt yellow. Shapes are razor-edged and built up smoothly to the thickness of cardboard. The means employed are simple indeed but the effect the paintings exert is gripping, and because their composition is never static, they sustain one's interest.

It is characteristic that when Hofmann abandons this classic simplicity, when he exchanges his thinking cap for his feeling cap, he should go at it whole hog. In the second style of painting an amazing variety of textures is displayed. Different passages suggest whipped cream, lava, a plowed field. Pigment is troweled, churned and pitted beyond Soutine's dreams. Here and there contrasting geometric shapes emerge. These maintain overall organization and establish complicated eye-paths and turbulent lines of movement. In fact movement, though at wider intervals, is as massive as color in its impact.

In this new work Hofmann utilizes the expressive properties of color, pure and by itself, with a mastery that brings to mind the name Matisse. Work such as this, though conceived as visual experience, relies successfully upon the psychological effect of color. A mysterious rapport is established between eye and heart, or solar plexus, for these paintings engage the feeling strongly and not just the eye.

—JAMES FITZSIMMONS.

137,824 New Accessions

New acquisitions, on view until February at the New York Historical Society, include 137,824 items, among them a set of speakeasy cards from the '20s and a slipware "puzzle jug" dated 1648. (The jug has holes in its neck. The "puzzle" involved drinking from it without spilling any liquid.)

New painting and sculpture accessions include works of Henry Inman, James Peale, William H. Low and Lambert Vito. Additions to the library's collection of books and manuscripts include a letter written by Horatio Nelson in 1783, and the Sea Journal of Frances Golet, 1746-58, illustrated with watercolors.

New accessions of Americana from the 18th and 19th centuries feature a foot warmer, waffle iron, wooden ice skates and representative examples from a valuable collection of silver luster and silver resist.



WALTER MEIGS: *One Man and Four Pots*

Downtown Gallery, A New Departure at 25

By James Fitzsimmons

TWENTY-FIVE YEARS ago, on the 6th of November, the Downtown Gallery opened its doors. November 6, 1951, marked the start of a new venture for Edith Halpert, her associates and her artists. The venture: the Ground Floor Gallery, next thing to a self-service market for the collector. Here prospective buyers may inspect the wares of 10 new, young artists who have been signed up by the gallery. Their paintings are displayed on open racks. Names, media and prices are plainly marked; seats are comfortable, and ash trays are plentiful—in fact everything has been done to make the process of parting with money painless.

It is the belief of the Downtown Gallery that over the years a new kind of collector has appeared. This person is often young, interested in art, but has only a moderate amount of money to spend and a minimum amount of wall space at his disposal. He is apt to be attracted by an informal atmosphere, by reasonable prices (from under \$100 to \$300), and perhaps most of all by the fact that the gallery has underwritten, in advance, the reputations and continued market value of the 10 artists involved. For it seems that there are many people who "know what they like," but who want some assurance that an investment in a young unknown will be a sound investment. Endeavoring to provide such assurance in as concrete a form as possible, the gallery has thought of a plan which may meet some of the security needs of the artist as well.

The whole program is based upon the conviction that the traditional consignment commission arrangements are becoming obsolete. Most creative artists, even those who are quite well established, cannot subsist today on the sale of paintings alone. Many artists, therefore, earn their livings by teaching or

by working in some field other than art.

To provide the economic security which would make such a diversion of time and energy unnecessary—to provide also the opportunity for regular showing—Downtown has worked out a five-year contract arrangement. The contract includes a yearly option proviso. From each man the gallery has purchased a number of paintings outright. It has also agreed to buy each year at prearranged prices. Because a rising market could be anticipated, the contract also provides an escalator clause, guaranteeing annual increases of price. Each artist is thus assured of a certain annual minimum.

For the first show, a highly diversified group of paintings has been assembled. There are the meticulous, atmospheric tempera paintings of Carroll Cloar—a magical-social-realist, with overtones of Chirico, operating south of the Mason-Dixon line. There is Herbert Katzman's flaming vision of London's Houses of Parliament at sunset—a strange blend of Turner, Soutine and Katzman. Charles Oscar sets phosphorescent squares and circles adrift in a grey mist, against a sparse thicket of black lines. Walter Meigs makes fish and fan shapes glow like jewels on deep black. Robert Knipschild shows abstract panoramas in encaustic—one, an austere arrangement of black lines on grey and white, suggestive of serrated battlements. Joshua Kingstein paints savage, stunted Mexican-Indian figures in violent reds. Other members of the group are well represented too. Individually and as a group these painters have made an auspicious beginning.

Polish-Americans & Polish Shown

Coupled with the Fifth Annual Exhibition by Americans of Polish descent, is a show of work by 24 Polish artists, 1794-1939. The joint exhibition is on view at New York's Kosciuszko Foundation, 15 East 65th St., until November 25.



HENRI ROUSSEAU: *The Dream*

Henri Rousseau: Very Good but Very Human

FROM PRIVATE SOURCES and museums Sidney Janis has assembled a fine collection of Rousseau's works, some of them shown here for the first time. The show, which remains on view through December 23, is being staged for the benefit of the Cerebral Palsy Society of New York. It is an exhibition which illustrates all of the artist's major styles and themes. There is the Rousseau who painted snapshots of important or typical family occasions, represented here by two famous examples, *The Wedding* and *The Cart of Papa Juniet*. There is the Rousseau who painted massively phlegmatic portraits. Also included are several serene pastorals, and the delightfully grotesque study of men in striped union suits—ostensibly playing football, but looking more like rustic ballet dancers. And best of all there is Rousseau the poet who painted elaborately organized, immemorial dreams.

The story of Rousseau's life is interesting. But as with most dedicated artists it is not as interesting as the work. Dedicated artists are often a bit solemn about their sense of vocation, about the importance of Art, and the tolerant amusement with which some critics view the gentle douanier's life story, with all its gaucheries and attitudinizing, sometimes seems to soften their judgment of his work.

The fact is, Rousseau was an extraordinarily uneven artist, as Malraux and others have pointed out. He could paint masterpieces like *The Sleeping Gypsy*, or *The Dream* (included in this show), *The Snake Charmer*, or *The Waterfall*, or *Summer*. He balanced his amazing range of colors—consider the variety of greens in the *Dream*—and organized his canvases with the greatest care. His reasons for doing certain things in his paintings were painter's reasons.

But we also know that Rousseau relied upon his intuition. A remarkable intuition, it brought him great visions. It enabled him to detect and bring out the atavistic quality in scenes which might have seemed merely exotic to others. Still, this same powerful intuition

could lead him astray. As with intuitive types generally, he could be satisfied at times with crude approximations. His taste sometimes failed him. He would produce conventionalized wooden figures, landscapes which accomplish nothing formally, and egregious allegories such as *Liberty Inviting the Artists*, etc. At such times he was indeed a primitive.

Confronted with his inferior works, it is not necessary to make excuses for them, or to insist upon subtleties which are not there. One can simply turn to the really great paintings, those of Rousseau the spellbinder, the man who like Tiresias remembers all, and who paints his incantations with a poet's eye for the marvelous detail.

—JAMES FITZSIMMONS.

Signac's Science

IT IS A RARE EXPERIENCE to come upon so large a group of Signac's paintings and watercolors as the present exhibition—on view at Fine Arts Associates until November 24—presents. While Seurat developed the technique of *pointilliste* painting (sometimes scornfully referred to as *petit-point* painting), Signac became the scientific exponent of the movement known as *divisionism*. Its essential principal was the science of complementary hues, the object being to build up canvases with little spots of pure color, like a mosaic, to give a vibrating, all-over movement, in pure colors that complement and enhance each other without blending.

The glowing *Harbor of St. Malo*, shown here, employs small rectangles of vivid red for its spotting in the sweep of big trees that over-arch the canvas and create a rosy mist of backgrounds in a brilliance of light and color never previously attained in painting. Much of this effect is due to the artist's treating his spots of color as light, not as pigment. An early canvas, *Landscape with Castle*, which is carried out with greater reticence of color, achieves a majestic serenity of impression.

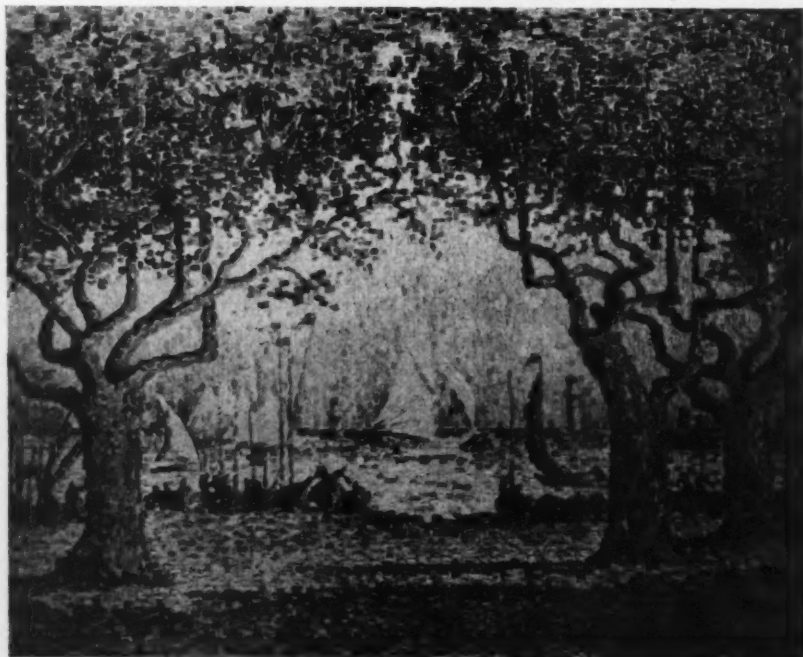
The watercolors are a complete contrast, with no hint of pointillism. It is difficult to choose between them, for they are all enchanting in their emphasis of linear contours overspread with delicate washes of color. One might, however, cite *Les Sables*, *Beaucaire*, and *La Rochelle* (the 1930 version) as outstanding examples.

—MARGARET BREUNING.

Equity Groups Complete 1951 Cycle

Artists Equity's final group show of the 1951 season will be on view at Arthur Brown Galleries to November 20. Artists showing are Minna Blau, Selma Gubin, Julian Joseph, Charlotte Kudlich Lermont, Lawrence Rothbort, Cecil Schapiro, and Amy Gans Small.

PAUL SIGNAC: *Harbor of St. Malo*



Kollwitz, Life & Art

OF COURSE the etchings and lithographs of Käthe Kollwitz are universally known. She depicted the faces and figures of the unemployed, the starving and the grief stricken with a directness and power which are unmatched in our time. But the drawings upon which her prints were based are very rare and almost unknown in this country. Mostly from the collection of Erich Cohn, they are being shown at the Galerie St. Etienne until November 24, along with 8 small bronze sculptures—chunky rounded figures rather reminiscent of Barlach—and they add a good deal to our knowledge of the artist.

Strong as her prints are, the drawings are finer, less stylized and somehow—perhaps because they came directly from her hand—more sensitive. Sometimes in pencil, more often in charcoal, Kollwitz created and universalized the faces of all those who suffer terribly. She shows their bowed heads, their drooping hands, their sunken averted eyes, these people so numbed by grief and exhaustion as to be almost beyond feeling—feeling anything but a timid hope and gratitude at death's approach.

Only an indomitably courageous, selfless and completely unsentimental person could face misery with such directness year after year. As one might suspect from these drawings, as one can see in the mournful dignity of the self-portraits, and as one knows from the factual story of her life, Käthe Kollwitz was such a person, one of the great human beings of our time. This exhibition makes it plain that she was also a great artist and a most serious artist, fully committed to life, fully committed to art.—JAMES FITZSIMMONS.

Gallery Drawing: 104 Members Pick

The annual Founder's Day drawing was held at Grand Central Art Galleries the evening of November 8. First four members to draw were: Carl M. Owen, N.Y.C.; Willis Gray, Pelham, N.Y.; Oliver H. Payne, N.Y.C.; Wm. H. Muchnic, Atchison, Kansas.

KAETHE KOLLWITZ: *Self-Portrait*



VINCENT VAN GOGH: *L'Arlesienne*



HENRI MATISSE: *Lorette*

Taste of an 'Angel' Revealed at the Met

UNDER THE TERMS of the late Samuel Lewisohn's will, a part of his collection—one of the world's most extensive private collections of modern art—will be dispersed among several museums. Prior to the dispersal of \$1,000,000 worth of Lewisohn-owned paintings and sculpture, however, the Lewisohn collection is being shown as a collection for the first time. The show, current at the Metropolitan Museum through December 2, includes 180 works of art ranging from early French impressionists to contemporary Americans and Europeans. Following this exhibition, several of the most outstanding items in it will join the collections of the Met, the Museum of Modern Art, the Brooklyn Institute of Arts and Sciences, and the National Gallery of Art.

The Lewisohn collection, which was seldom intact during its owner's lifetime (he was always gracious about lending from his collection) is one to view with wonder and admiration. It is large and varied. It is full of famous pictures—among them, Degas' *Portrait of James Tisot*, Rouault's *Three Judges*, Van Gogh's *L'Arlesienne*.

An industrialist, banker, and philanthropist, as well as the author of "Painters and Personality" and other books on art, Lewisohn, according to the Metropolitan, "exercised a remarkably perceptive and catholic taste during a collecting career that extended over most of his life."

In the collection as a whole, there is no persistent theme or subject at work, simply good taste. Nor does one feel that any of the pictures or sculptures were bought because the collector wished to own something of great renown or conspicuous worth. Instead, the chief interest is in the enjoyment and the quality of the picture, drawing or sculpture. Despite certain lapses, almost totally confined to Americans, Lewisohn's interest in just that is everywhere in evidence. Francis Henry Taylor says of Lewisohn in the catalogue foreword: "He just kept on buying what he liked, helping young artists he believed in, refining his own judgments and perceptions and writing upon art in order to clarify his own beliefs."

Out of this collection, the Metropolitan will receive a small study for Seurat's *La Grande Jatte*.

What the larger version gains in monumentality and scope, this small study makes up for in concentration, spontaneity, and luminosity. The balance of the Metropolitan's gift is also of high quality: Henri Rousseau's *Repast of the Lion*; *la Orana Maria*, a lovely example of Gauguin's late period; Renoir's fluffy *In the Meadow*; *Apples and Primroses* from Cézanne's middle period; one of Vincent's great portraits, *L'Arlesienne*; Sterne's *Winding Path* which shows this painter's indebtedness to Cézanne but which stands as a strong work in itself; and Jules Pascin's *Young Girl*.

The magnificent El Greco *St. Francis* is the single bequest for Princeton. The Museum of Modern Art receives three paintings and one sculpture: Rouault's *Three Judges*; a 1918 Picasso *Pierrot*; a bronze figure of a girl by Maillol, and Ben Shahn's *Violin Player*.

The National Gallery of Art will get Renoir's *Boatmen at Chatou*, Ryder's tiny *Mending the Harness*, and *The Bathers* by Gauguin. *County Fair* by Glackens, *Three Girls* by Pascin, and Maurice Sterne's *The Sacrifice* go to the Brooklyn Institute.

There is, of course, another aspect of Sam Lewisohn's program of purchases and his collection: Lewisohn was a trustee of the Metropolitan for the 15 months preceding his death. He had been a trustee of the Museum of Modern Art for some years. To his influence is ascribed the Metropolitan's recent about-face with regard to modern painting and sculpture. Thus, his taste had a real effect upon an attitude which for years had been the despair of many living artists.

Brooklyn's Free Art Film Programs

Brooklyn Museum Art School again offers the public an admission-free series of art films. Afternoon and evening showings are at 3:40 and 8:40 P.M. On November 14, a program called "France: Medieval to Modern" includes four films: "Gospel in Stone," "Balzac," "Ballet by Degas," and "Braque." On December 12, a feature length film on Rubens will be shown, and on January 16, four films dealing with the abstract world: "H2O," "Pacific 231," "Geometry Lesson," and "Henry Moore."

FIFTY-SEVENTH STREET IN REVIEW

ALFONSO OSSORIO: It has been several years since Ossorio's last New York show, and in the meantime he has worked, changed and developed prodigiously.

He now shows oils covered with a thick crinkled skin of enamel and other paintings in which collage, ink, hot wax and gouache are intricately combined. In all of these he covers his canvas densely and symmetrically from edge to edge with capillary rivulets of seething, bubbling color. This overall patterning closely resembles that of batik or Borneo paper.

But looking at these paintings is like looking into a volcano. Cruciform figures and the shapes of demons and goddesses seem to emerge from whirlpools of fiery color or, as in *Advent*, from a shower of sparks. It is an apocalyptic art in the line of Blake and also, in another way, of Arcimboldo, creating an impression of cataclysmic struggle and birth. (Parsons, to Nov. 24.)—J. F.

BURGOYNE DILLER: Mondrian once said that neoplasticism is the limit of plastic expression. "In neoplastic, it is a matter of perfecting the work. While remaining within the limits of its esthetic, neoplastic work can reappear in different ways, each time clothed and renewed by the personality of the artist, to which it owes its strength."

Within the limits of "de Stijl" esthetic, from 1934 to 1951 Diller has composed a series of canvases which he calls "tangential development on three visual plastic themes." The basic vocabulary—pure line and color—is heightened with unique arrangements of sensitivity equilibrated space. Dynamic tensions, on which neoplasticists rely for esthetic effects, are inherent in most of these canvases.

The current show begins with a conventional 1934 Mondrian-like arrangement of black subtly expanding line on white ground. In 1937, the ground becomes an integral part of composed space, serving as a medium in which right angled forms move. In 1950, the artist arrives at autographic synthesis:

infinitely purified, exquisitely balanced compositions expressed with the barest possible means. For this reviewer, the most fascinating of Diller's canvases, numbers 4 and 8, arrive at a distinctive variation which seems almost to go beyond the limits set by Mondrian. By using rectangles of white space which completely divide the canvas, by making the hairline divisions almost imperceptible, and by creating a controlled yet freely moving rhythm with one or two small color forms, Diller transcends his "de Stijl" forbears. Neoplasticism has been happily "clothed and renewed" by the personality of this artist. (Rose Fried, to Dec. 8.)—D. A.

JON CORBINO: Not only has this artist retained his frankness and directness of statement and vitality of rhythmic design, but he has also gained greater ability to unify the phrasing of his masses. In *Bull Fighters* a melée of men and animals, for all its violence of movement and tempestuous energy, is held to coherence, thrusts of broken diagonals suggesting baroque design.

The fantasy of *Moonlight Apparition*, although built on the classic S-curve of its horses, lacks something of cohesion. Yet it is carried out with such splendor of color, such just values of light and shade, that it is arresting. The portraits of children in their sturdy, casual postures and warmth of vitality depend for their appeal not so much on childish charm as on intensity of personality.

Like all preliminary studies and sketches, *Study for Centurion* possesses something of that "first fine rapture" of inspiration, which is often lessened in the final elaboration of its expression. While there is no declamatory rhetoric of color in it, the sense of power in the figure and its appropriate spatial placing are ineluctable. (Rehn, to Nov. 24.)—M. B.

EMILY LOWE AWARDS: The third annual exhibition by competitors for these awards is the largest and most diversified to date. There are a number of romantic realist and romantic

expressionist paintings; a smaller number of works in a vein which might be described as impressionism modified by cubism, and a few total abstractions. In general those artists inclined toward abstract handling achieve a higher standard in this show.

The Jury comprising Hermon More and John Heliker awarded first prize—\$500 plus a one-man show—to Roger Crossgrove for his vertical abstract panel, *Still-Life*.

Second prize went to Salvatore Sirugo for a black and white total abstraction. Sirugo creates a jittery, electric effect by knifing hundreds of short flickering black lines at each other. Broken diagonal strokes on a plaster-white field, they seem a little too uniformly distributed.

Third prize winner Elias Friedensohn shows *Driftwood*, a somberly handsome arrangement of forms.

Among the runners-up notable items are Paul Nabb's spacious arrangement of swift black and red lines, sprawling and tangling across a white canvas; and a strongly rhythmic, strongly colored abstraction by Tad Miyashita. (Ward Eggleston, to Nov. 24.)—J. F.

DURLACHER'S ANNUAL DRAWING EXHIBITION: The title of this 15th annual drawing exhibition is not prefaced as usual with "Old Master," for while the show includes the work of early artists, it also reaches down through the centuries even to the American Thomas Sully.

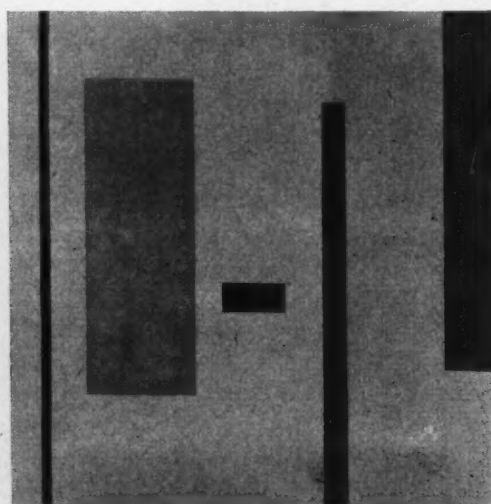
Among the Italian papers, Tiepolo's work always arrests one. His drawing of three rather burlesque figures reflects the Venetian interest of his day in bizarre inventions. Earlier Italian papers include one by Bellini—a figure of a red-robed prelate imbued with hieratical authority—and a kneeling figure by Baroccio, whose combined strength and suavity of draftsmanship brought him popularity both in his own time and in 18th-century England.

Among the Dutch artists, Nicolaas Maes reveals the influence of his one-time master, Rembrandt, in the economy of his line. Pieter Brueghel's landscape of old houses leaning over a stream overspreads its firm, linear pattern with washes of color.

CROSSGROVE: Emily Lowe Award

OSSORIO: *Quaternity*, Parsons

DILLER: 1942-1943. Fried





MORRIS DAVIDSON: *Boats in Harbor, Passedoit*



KARL KNATHS: *Book, Shell & Ship. Rosenberg*

The French Hubert Robert presents one of his romantic scenes of architectural ruins. A sanguine drawing of flower and foliage by Fragonard displays his consummate mastery of draftsmanship, his discretion in arrangement.

For the English, there is a small landscape by John Constable. Fusely, although Swiss, worked mainly in England, and is represented by one of his mysterious evocations of forms.

Many other names might well be cited in this large showing, in which so many esthetic convictions and technical procedures are represented. (Durlacher, to Dec. 1.)—M. B.

MORRIS DAVIDSON: In a group of 10 recent paintings, this artist marks a gain in clarity of immediate impression. This fact is due both to the increased richness of his palette and to the employment of larger elements of design. While he has stepped up color, in comparison with former work, this color is never strident or insistent, but lends animation.

In *White Pitcher*, the angular contours of the pitcher are balanced by the pattern of spaces and of rectangular forms of varied color. It is a complex design, yet one that has been "thought through" to finality. The curving forms of the hulls in *Boats in Harbor* are thrust into the foreground, while uprights of pink, struck out by greens, seem to arrest this outward movement. Other successful canvases include *Blue Still-Life* and two *Sea Themes*. (Passedoit, to Dec. 1.)—M. B.

KARL KNATHS: For some years now Karl Knaths has carried on a discreet and often distinguished flirtation with the abstract way of seeing things. As with Marin, his approach has frequently been one of simplification—so that the subject itself remains important, emotion being invested in it as well as in the painting.

The 1951 paintings seem closer to a naturalistic way of seeing. There is concern with illusions of perspective—depth being suggested by recession or schematically, rather than by linear

handling. Color seems to have changed too, being "sweeter," more poetic, this year than last. This is especially noticeable in *Dimmering Dunes* with its smudged pink and lavender areas scattered among olive greens. In this painting, forms—the sloping, receding dunes—are defined or signified by straight black lines. But in *Rye Bread* forms are built almost entirely with color.

For me the high point of the show is *Deer*. The stylized forms of the animals, gathered against an austere, geometric landscape of water and reflections, are defined by strong black lines. The painting is curiously reminiscent of Chinese Zen art, seeming to fuse line and color most successfully as structural elements. (Rosenberg, to Nov. 24.)—J. F.

ANTHONY TONEY: This young painter's vivid responses to the city, his exuberant enthusiasm for the cosmopolitan scene, gave his show of 18 paintings unusual vitality. Using strong hues, Toney composes expressionist images, such as *Hudson River Structure* and *Roof View*, which, in their swinging plane-movement and multi-faceted color, evoke nostalgic moods reminiscent of Kokoschka. More serious in tone is *Monuments*, in which a writhing mass of human figures and horses is placed in an antique city square. In spite of bright color, the canvas evokes poignant echoes of war and human waste.

Throughout the show there is ample evidence that Toney has a depth of feeling and complexity of mind common to few painters working semi-representationally. (ACA, to Nov. 24.)—D. A.

DAVID BURR MOREING: Landscapes of New Mexico and Colorado by this artist are not mere records of the panoramas of mountain and plain that he has faithfully set down, but the moods which seem to emanate from them at different moments of their viewing. Moreing's surety of brushing and his varied palette produce portraits of place which, like portraits of people, have an inner life.

Particularly noticable is the artist's sense of scale in portraying these great masses of broken form. Often it is a single figure on horseback that brings realization of the vastness of expanse.

Moreing breaks up the planes of light and color adroitly so that their patterning enhances the armatures of the designs. In *New Mexican Landscape*, the whole canvas is a dazzlement of blond notes, of the desert sand, of the snow field lying in the folds of the mountains above.

The emotion awakened in the artist by the sheer magnificence of these scenes, he has given back to us in pictorial expression. (Milch, to Dec. 1.)

—M. B.

JOHN ANDERSON: A young painter who studied in Paris after the war, John Anderson comes from Minneapolis. The oils and collages in this show have just been exhibited there, with notable success, at the Walker Art Center.

Anderson's non-objective paintings are often based directly upon his collages. Using a technique similar to monotype, he coats pieces of paper with pigment and presses them down on canvas. In this way he transfers rectangles, ovals and serpentine strips of granular pigment. Shapes are spaced freely and inventively in parallel rows or at right angles. Details are picked out and surfaces are scored with fine lines, or smoothed and coated to encaustic finish.

Anderson seems most successful in his larger, more elaborately organized canvases. In them formal ingenuity is coupled with a sensitive cultivation of color and texture. (Hacker, to Dec. 8.)

—J. F.

MARY HEISIG: One can imagine this artist in an aerie far above mundane realities distilling moments of eternity, translating them into dusky casein paintings. In all of her simplified romantic images, the mood which Joyce called "loonliness" pervades.

Miss Heisig uses twilight colors and immobile shapes to build a world of lone farms, pensive figures and growing things. She charmingly relates widely separated things as in *Woman and*



JOHN KOCH: *Summer, Kraushaar*

Seagull, in which a small reclining woman on a hill looks far across blue waters to a large, still gull. Her ability to suggest nostalgic mood is perhaps best seen in *Eclipse*, a juxtaposition of earthy red fields and a ghostly white barn and sun. (Artists, to Nov. 28.)

—D. A.

ESTEBAN VICENTE: Vicente is a lyrical painter, an abstract expressionist. His new paintings are quite different from those of last year. Though immediately recognizable as his, they are more sensuous, in a way more vital.

Where formerly color was delicately austere, now there are flesh tones, face-powder pinks and golden ochers. Because there are also greys, greens and umbers, Vicente's new warmer color does not seem insipid.

As before, streaks of black dart about erratically, setting things in motion like sudden gusts of wind. But configurations are smaller and centripetal, and this alters the rhythms—always pronounced—in Vicente's work. Rhythms are choppy, busier now, suggesting the movement of crowds, the flicker of sun and shadow in a grove. Wisps of line, hazily bounded areas of color no longer perform minuets or hop and skip across the canvas; rather they converge and hum, like people at a cocktail party. (Peridot, to Dec. 1.)—J. F.

JOHN KOCH: Taking his place in the sun, this artist has two contemporaneous exhibitions of portraits and landscapes. To say that he works "in the tradition" might seem to imply a cold precision in his paintings, whereas Koch's *oeuvre* is all infused with a pulsing vitality.

His portraiture is a combination of fine observation of the sitter's physical aspects, shape and mass of head, and all the subtleties of form, with a revelation of the mental and emotional forces that are the sources of their individuality. His portraits are usually presented with such easy, unstudied effect, that it might appear that he had come upon the sitter unawares.

None of Koch's figure pieces suggest an arrangement of separate figures. Rather, they are completely unified de-

signs. When he places figures in an outdoor setting, landscape is not a decorative adjunct of the painting, but an integral factor of the design. The ambience of atmosphere binds figures and forms of tree and shrub into a harmonious entity.

Koch's sensitive observation of natural forms is evidenced not alone in his landscapes, but further in his rendering of flowers, which he scatters prodigally throughout his canvases, seizing the exact quality of their crisp leaves, the rich textures of their petals. In one large still-life, the artist almost outdoes the Dutch 17th-century still-life artist. Yet it is the small incidental still-lives, included in his figure paintings, that reveal his intensity of interest in shapes and forms and in their delicate adjustment of relations. (Portraits, Inc., and Kraushaar, to Nov. 24.)

—M. B.

NORMAN LEWIS: Glimpses of familiar cosmic phenomena—northern lights, nebulae and auroras—enhance this painter's recent abstractions. Associations are readily available to the spectator who views Lewis' lambent splintered forms on dark grounds, or soft-edged sprays of light waves darting through undefined space.

In *Every Atom Glows*, Lewis paints an evocative pattern of visual tremolos calling to mind the fugitive beauty of half-known dream images. He here expresses a full range of emotion in black-to-white terms—a feat requiring fine sensibility. Watercolors exhibited are delicate, highly nuanced compositions of color forms, again not explicit, but suggestive of cosmic themes. (Willard, to Dec. 1.)—D. A.

VIVIANO GROUP SHOW: Three painters, Joseph Glasco, Kay Sage and Carlyle Brown, show recent work which reveals distinctive development.

The monumental images of Joseph Glasco no longer depend on novel surfaces (graveled, built-up planes and scumbled grounds) for expressive effect, but rather use technical maneuvers to clarify concept. The entire show is dominated by the huge *Figure in Landscape*, a disembodied, watching spirit



SAMUEL BRECHER: *Damariscotta River, Babcock*

which seems to bear down on the viewer with unfathomable power. As in most of Glasco's painting, the image is set off by a thumping counterpoint of rock-like forms.

Kay Sage is seen in surrealist canvases of dream worlds meticulously painted in low key with theatrical lighting. *Men Working* consecrates the timeless stone monuments of the Southwest, and *Reflex Arc*, a structure of pickets and spikes, convincingly suggests the pin pricks of existence.

Carlyle Brown, who has been painting in Italy, is enchanted with the subject of glasses. His dreamy, softened images of cut glass, curved glass, thin glass, thick glass—move in mirror planes creating manifold veiled illusions. (Viviano, to Nov. 24.)—D. A.

SAMUEL BRECHER: Paintings drenched with sea and sky tell of Brecher's wholesome summer in Maine. Sunny rural lanes, rugged wharves and long hills on the bay are described in these heavily impastoed canvases. Brecher's slashing paint application admirably reproduces the wind-furled waters of Maine, as seen in *Summer Morning*, a virile composition of boats, roughened sea and dark sky. (Babcock, to Dec. 1.)—D. A.

FABRICS BY PAINTERS AND SCULPTORS: From North and South America, and points in between, comes a large variety of textile designs and actual screen-printed or woven fabrics, work by young painters and sculptors.

Basket weaves, stylized animals and utensils, zig-zag and sawtooth motifs, serpentine or geometric mazes—usually bright against dark or dark against bright—these are typical Latin contributions. Most often they are bold and "primitive," but some display considerable sophistication in the introduction of secondary colors, overlapping planes, sketchy effects.

U. S. artists seem to favor smaller motifs, less massively ornamental effects. Dots, coins, tile designs, hieroglyphs, letters, keys, diamonds, a type-writer print of lower case zeros are typical.

It is interesting to see the results of collaboration between artists and big manufacturers such as Arundell Clarke, Robaix, Greef, Burlington, etc. (Perspectives, to Dec. 1.)—J. F.

MIRIAM SOMMERBURG: In some 20 sculptures this artist proves her familiarity with techniques of direct wood carving. Never transgressing the essential quadrature of the block, Miss Sommerburg carves figures in integrated groups.

Following the intricacies of cocobolo wood grain, the artist fashions an embracing couple in *Impact*, in which the mingling of the cross grains reinforces the concept of inseparability.

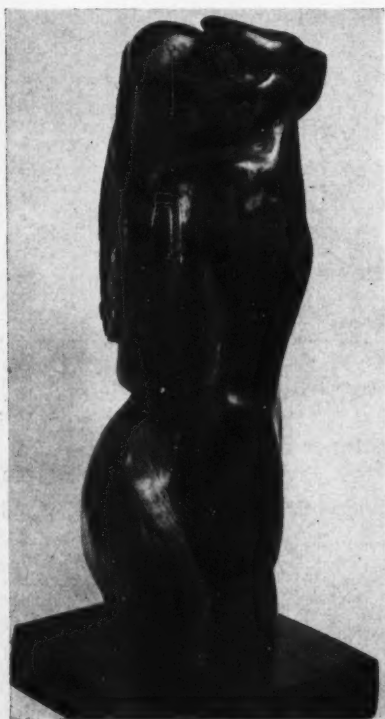
The most effective pieces are those in which the artist has used large, simple forms and limited faceting as in *Double Shadow Dance* and *Interrelatedness*. (Creative, to Nov. 24.)—D. A.

ALLIED ARTISTS OF AMERICA: These artists have made excellent selections for their 38th annual exhibition. In their awards of honors and prizes, I could not, in the jargon of the day "agree with them more," with one or two exceptions. One such exception is Xavier Gonzalez' *Turkey Roost*. It falls behind his usual performance. A complete list of prizes will be found on page 28.

Owing to space limitations, only a few of the oils may be cited. In Arnold Hoffman's *Trio*, the distortion of the forms, heightened by flashes of bright color makes a provocative canvas. *Umberto* by Allen Glickstein is fine characterization. Raymond P. R. Neilson's *War News* rises above anecdotal poignancy to sound picture making.

Landscapes by Mae B. Cooney, Edgar Malin Craven, Charles A. Aiken, Whitney F. Hoyt, and Syd Browne are all excellent, as are portraits and figure

MIRIAM SOMMERBURG: *Impact*. Creative



pieces by Lunda Hoyle, Umberto Romano, Iver Rose, Nikol Shattenstein.

The uniform excellence of the watercolors make selection difficult. Frances McQuillian's witty *Spring Cleaning*, the striking arrangement of *Indian Corn* by F. Douglas Greenbowe, and the delightful fantasy of forms and color in *Spring* by Chen Chi are noteworthy. Other papers meriting citation are by Ogden Pleissner, Herbert Scheffel, John C. Pellew, Sherman Robinson, and John Pike. The sculptures are mainly small pieces. Elis Velikovsky' *Mother and Child*, a medallion by Julio Kilyeni, and Eleanor Mellon's *St. Francis* were especially noted. (National Academy, to Nov. 25.)—M. B.

WALTER QUIRT: In his first show in many years, this veteran abstractionist arches a good-humored brow at human foibles. And we mean that literally, for these abstractions filled with wishbone shapes, insects, amorphous organs are guised caricatures.

In spite of humorous titles such as *Marriage, Marriage, Baby Carriage*, Quirt conveys an undercurrent of dead seriousness. Blithe curving forms, brilliant color and capriciously asymmetric compositions do not obscure his basic concepts. Ambiguity is a powerful tool in the hands of this artist. Patient observing reveals that he organizes seemingly disparate, semi-abstract elements into coherent readable patterns. (New Gallery, to Dec. 1.)—D. A.

KARL ZERBE: Over a period of many years Karl Zerbe developed a highly personal handling of encaustic. Unlike most workers in the medium he favored pitted textures, a stiff surface stylization, almost an effect of low-relief. Then an allergy forced him to give up the process. Gradually he evolved a new technique, polymer tempera, with which he could achieve the same effects—and a few new ones.

Zerbe continues to work in the baroque expressionist style he has made his own. Fish, birds, the façades of old Italian buildings, the faces of ornate banked clocks—these are typical subjects, often chosen for their symbolic expressiveness as much as for their intrinsic decorative interest. The outlines of flattened forms are defined, almost modeled, as if in thick paste. Surfaces are scaly, granular. Often one is reminded of Coptic textiles and of embossed, heraldic devices. Color, as always, is especially effective. (Downtown, to Nov. 17.)—J. F.

HANS MOLLER: There is cubist painting and "cubistic" painting. A composition painted flatly and impressionistically, then cross cut in order to superimpose a linear element, or to force conformity on some underlying geometry, would be "cubistic" painting. Some of Moller's paintings give this impression. For example, *Leni*, a "simultaneous" portrait of the artist's wife playing a recorder, could be a Sung fresco, in which the divisions are a result of cracking, of fragmentation.

But Moller has made a decided advance toward cubism since his last show and in such admirable works as *Red Roosters*, *Blue Rocks* and *Decoy*, he is there. In these, contiguous planes of closely related color—many glowing

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reds for example—are packed solidly together and emphasized by pockets of subtly contrasted color. Space is ordered most cogently; colors are of unusual density. Another success is scored in the use of black as a color. In such paintings there is elegance and authority. (Borgenicht, to Nov. 24.)—J. F.

GERHARD MARCKS: This sculptor's *oeuvre* has always been marked by freshness, directness, and an ineluctable note of personality. To call his work classical does not imply any connection with such pseudo-classicism as that of David. It is classical in its formal love of order, in its delicately adjusted balance between the thing to be said and the means to say it. When Marcks chooses as subject *Prometheus*, it becomes an entirely original, imaginative recasting of an antique theme. The finely perceived relation of bodily rhythms and the equally fine adaptation of them to vigorous design, are no more apparent than the sculpture's embodiment of invincible spirit triumphing over suffering and captivity. The specific becomes merged in a spiritual, universal significance.

The inclusion of Marcks' woodcuts in this recent show recalled the fact that

he carried out many such prints while teaching ceramics at the Bauhaus in Weimar. The flail of beating lines in *Bull Fight*, that give it a burlesque vehemence, or the fluent, white contours of *Nude* on a black ground attest his versatility of invention.

In all the work, one realizes that the sculptor possesses a swift intensity of vision that seizes at once the relations and proportions of any subject, transforming it, through his instinctive gift of melodious rhythm and superb craftsmanship, into brilliant sculptural expression. (Curt Valentin.)—M. B.

FOUR WATERCOLORISTS: Works exhibited by Jim Nixon, Warren Robinson, Phillip Pieck and June Schwartz have been selected by the Collectors of American Art for allocation to its members. Each of the four has a fresh style.

Phillip Pieck, a 70-year-old Roman Catholic priest, paints ridiculous gentlemen prancing imperturbably in fanciful settings. These ubiquitous "silly fellows" smack of Lewis Carroll, Paul Klee, and stylistically, of Felix Valotton; yet they are highly personal, and probably are serious notations of human character.

Warren Robinson paints richly pigmented landscapes of rolling hills and rocky depths. Nixon finds humor in the gay banners of a drive-in, and in a

great yellow pot filled with bells. June Schwartz offers bold semi-abstractions, the best of which is a golden composition of sandcastles. (Contemporary Arts, to Nov. 23.)—D. A.

HENRY KOERNER: Large in size and scope, this show of drawings dating from 1946 underlines Koerner's gift for observation. Many of these pen-and-ink sketches speak of quiet contemplation of simple human moments—studies of beach scenes or small groups conversing. Along with casual studies are several trenchant items from Germany.

Koerner's fluid line alters to suit his subject. In his two views of Aspen, Colorado, snowy mountains are softened by small, carefully patterned strokes. Portraits are rendered in a definitive, hard line which describes only the most vital features. Sketches of children reveal a tenderness in this artist never seen in his paintings. (Midtown, to Nov. 30.)—D. A.

HOPKINS HENSEL: Fine draftsman-ship and an interest in hats, hairdos and the hero—seen as clown or athlete—these are things one notices at once in Hensel's work.

Pensive muscular young men are outlined delicately and firmly in pencil, sometimes on canvas, usually on paper. Like hallucinations, figures emerge from splashes of strong watery color and freeze into the static poses of Roman antiquity.

Sensitive, economical work, it is strongly reminiscent of Tchelitchev's early studies of acrobats—of Picasso's too, although where Picasso's studies were detached and classic, Hensel's are sentimental and neo-romantic. (Grand Central Moderns, to Dec. 1.)—J. F.

NEW YORK SOCIETY OF WOMEN ARTISTS: Founded in 1924 to provide its members with an opportunity to exhibit modern work, the society holds annual exhibitions to which all members may contribute. Most of the works in its present show are conceived in terms of realism, modified by stylization and sometimes by expressionist touches. Portraits, animals, and genre subjects abound, and are made "interesting" through the development of latent decorative elements.

Works which rise above this level—well above—include Blanche Lazell's solidly composed cubist still-life, painted in strong earth colors; and Eugenia Zundell's rather grim studies of plain people, oils resembling lithographs and conveying moods of urban loneliness.



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Also notable is work by Lily Shuff and Beulah Stevenson.

But the show's star is a sculptor, Ellen Key-Oberg, who shows small, mysteriously ectoplasmic forms in glazed terra cotta. *Darkness* has a primordial quality about it, tempting one to visualize it much larger. It might gain from size as nodular forms often do. (Riverside Museum, to Nov. 25.)

—J. F.

J. W. SCHULEIN: This artist, using various mediums with equal ease, succeeds in creating an immediate feel of place in his subjects, whether of Europe or America. The hot, dry sunshine of the Riviera or the sweep of the off-water breeze of a New England Harbor make themselves felt as vividly as the objects on the canvases. Schulein paints with a sort of *élan*, as though his subject obsesses him.

While he sometimes uses a swift, impetuous shorthand of expression, as in *Riviera*, again he builds up carefully related design, in which each detail contributes to the conception. (Delius, to Nov. 26.)—M. B.

LEONA PIERCE: Winner of this year's Tiffany award for printmaking, Miss Pierce shows woodcuts and textile designs. Her woodcuts, exploring children's themes, are conceived with careful consideration of the medium's inherent qualities. With vigorous gouge strokes and overprinting, she achieves striking effects from the long grains and varied textures of her blocks.

Textiles, dyed and block-printed, make a decorative display demonstrating the artist's essential sensitivity.

Although Miss Pierce is the wife of woodcutter Antonio Frascioni, she can stand on her own as a printmaker of note. (Weyhe, to Nov. 21.)—D. A.

ANNA NEAGOE: Saying that she spends part of her time in Mirmande, France "for its quiet modesty and its age," this artist shows paintings suffused with the peace and sense of fulfillment she has found there.

Moving up and down a delicate color scale, Miss Neagoe paints flamboyant flowers, sun-drenched village vistas and gentle semi-abstractions. Among the highlights is *Landscape*, a boldly composed view of old rooftops and summer trees painted in the singing colors of the French post-impressionists. Other canvases describing bouquets, cactus leaves, and tiger lilies all testify to the artist's full responses to natural beauty and her mastery of the painter's means of expression. (Feigl, to Nov. 21.)—D. A.

HARRY SHOULBERG: Bravura of sweeping brush and vehemence of color bring intense vitality to Shoulberg's canvases. Perhaps, like Van Gogh, the artist believes that color itself says something, for the emotional impact of

his expressionist *Sunset* is due to the suffusion of entire sky with flaming red. *Inlet* becomes incoherent in its violence of vari-colored sky and stretch of water reflecting yellows in impasto so heavy that it seems to curl away from the canvas.

The still-lives and flower pieces possess greater solidity of forms and stability of design. *Flowers in White Vase*, a towering bouquet loosely arranged in fluent rhythms, with the light of an adjacent window intensifying the rich colors of blossoms, is admirably composed. (Salpeter, to Nov. 24.)—M. B.

JAMES BECKWITH: Equation of fish and rare gems in this artist's water-colors sometimes borders on the humorous. Fragments of fish lunge in watery mediums or are fixed as if in stone. In *Blue Sapphire* and *Green Crystal*, Beckwith's translucent greens and blues, his arrangements of counter-movements of line and wash give the fish-theme a dignity not seen in his more decorative examples. But repetitiveness tends to blunt the impact of the total show. (Wellons, to Nov. 17.)

—D. A.

CYRIL OSBORNE-HILL: Beginning as a fauve in Othon Friesz' atelier, the artist later sought new horizons in Cuba where he has lived since 1940. His earlier canvases are marked by contrived simplicity. But oils from his Cuban period swerve into coloristic brilliance and complexity, reflecting the opulent majesty of the island.

During 1950, the artist apparently limited himself to gouache, evolving an ornately patterned, decorative style. Basing his compositions on a bold com-

bination of directional marks and flat color, he paints rococo views of Cuban patios and still-lives. Too rich, and sometimes too strongly suggesting Matisse, these gouaches presage the newest of the oils, exemplified by *Patio of Quinta San José*. Here, the bold torrid images of 1949 are diluted with pastel finesse. Representing quite literally a Spanish patio with its *azulejos*, Moorish finery and exotic plants, the artist is absorbed in the elegant décor of the locale. Gaining in accuracy, he loses in vitality. (Kleemann, to Nov. 30.)—D. A.

LOOKING WITH THE THIRD EYE: This group exhibition is a highly diversified affair, proving—if that is needful—that artists employing an abstract idiom possess an individual interpretation of it. Director Ganso makes a plea to regard "unfamiliar works" with a "third eye," that is to concentrate both mind and eye on discovering their significance.

Among the exhibits that make appeal is Howard Cherry's *Moving Forms*, in which diaphanous forms seem to hurtle through space at the compulsion of an inner force. *Plant* by Joseph Meert suggests mosaic work. Jenne Magafan accomplishes the impossible by holding one blonde tone decisively against another equally blonde in a silhouetted figure in pale robes set against a pale backdrop.

The simplified design of *Colorado Barns* by Bruce Currie is relieved from starkness by unexpected and wholly delightful appositions. An outstanding

[Continued on page 30]

KNOEDLER

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A Zorach Profile

[Continued from page 5]

dents changed their styles." He draws no parallel, but adds: "I'm all for art, but I'm against fashions in art." That summer, without benefit of French, Zorach visited the south of France. At a restaurant, in the midst of linguistic difficulties—the baked apple he wanted turned out to be the *pomme de terre* he ordered—he met and was rescued by his future wife, Marguerite Thompson.

When he finally got back to New York, Zorach was so "dead broke" that he had to borrow money to get out to Cleveland. Once there, it was back to lithography again. Meanwhile, he and his sculptor friend, Max Kalish, rented a studio in uptown Cleveland, decided to stage a show of their own, took 50 posters around to local drugstores, and returned to their studio to wait for results. "On opening day," Zorach reports, "not a soul came." Amused at his own folly, he adds: "Nobody ever came." So Zorach and Kalish closed shop after one month.

The tide, of course, turned. In a short time, Zorach returned to New York where he married Marguerite. He also opened a studio on 55th Street and Sixth Avenue. The studio, which he thought would collapse while he was in it, is still standing. But meanwhile, he exhibited paintings in the now-celebrated 1913 Armory Show and in the McDowell Club show. Mention of the Armory Show sets off a chain of memories—of Kuhn, in particular, "a real Tammany Hall politician, a cross between a clown and a monk," and also of the show itself: "I saw women pass out on the floor—pass out in hysterics."

That year, Zorach met Sam Halpert, who—along with Dasberg, Weber, Stella, Marin—was one of the first American moderns. Halpert introduced Zorach to Charles Daniels who was opening a gallery, and for several years Zorach showed with Daniels.

Up until the summer of 1917, William Zorach never thought of being anything but a painter. But that summer he groped his way into the third dimension. As he was cutting a wood block, he became fascinated with the added possibilities of depth in his design. The block developed into a relief sculpture. The following summer, he produced his first work in the round, a small terra-cotta *Walking Baby*. Soon after, he gave up oil painting altogether, although he has kept up his interest in watercolors. And then, from modeling he went on to carving wood, and ultimately to hewing stone and granite boulders. Today he says: "I like the resistance of a hard material—granite, marble."

About a decade after Zorach took up sculpture, Edith Halpert took up Zorach. Previously he had shown sculpture at the Kraushaar Galleries. But within three years after the founding of The Downtown Gallery, Zorach was showing regularly with Mrs. Halpert.

To be a sculptor and to raise a family is difficult, but Zorach feels that his innate sense of economy has helped. "I don't throw money around or drink," he explains. Today, Zorach's daughter, Dahlov Ipcar, is an artist. His son is

a food broker. Their father takes family man pride in the fact that his children got through good schools on scholarships or because he gave his teaching time in exchange for their tuition.

Teaching, in fact, has been Zorach's chief means of supplementing an otherwise intangible income. Since 1929, he has taught at the Art Students League. At the League, on a one afternoon per week schedule, he has been quite free, freer than he would be if he were teaching at a college. "I'm a creative artist—I want to be left alone."

With good reason, Zorach claims that he has been "pretty responsible for the progressive education around here." For 20 or 30 years he has been teaching free expression at such progressive schools as Birch Wathen, Walden, Rosemary Hall, and the City and Country School. Yet he reacted with a shrug to a question about his League classes today: "It keeps you in touch with the younger generation. But there is a point where teaching should be stopped." At which point? Zorach smiled. "Pretty soon."

Toward his own work, Zorach has an attitude now religious, now animistic. He speaks of art as being "very psychic—you have to get into a mood, and the form has to speak to you." Again he says: "The stone collaborates with me; I let the form emerge." This, he explains, is not true of his commissioned work. And then: "All my life I've been exhausted by these huge potential commissions. But I never get them." Weary now, perhaps disappointed, when people ask him to submit designs for a commission, he tells them: "When you have exhausted all other possibilities, come to me."

Bound up with the fundamentals of life, Zorach finds themes close at hand. "Everything I do is based on contacts around me—my family, friends, animals." It is the same with materials: "The world is full of material that you can just pick up—on the beach, along the road."

A self-taught sculptor, he nevertheless understands the function of discipline. "Art is a craft. You've got to know every aspect; you just can't pick up one facet. You have to have a background if not a training." And then he says: "We have to select our influences and our masters—we're bombarded." His own guiding lights have been the primitives. He has an affinity, too, for Egyptian and Archaic Greek work, for Mayan and Aztec. The Chinese, he feels, "have great warmth." But because he is a lover of tranquility, he is not a lover of the Renaissance. "The whole Renaissance is too florid and theatrical for me. I love contained power, static power. Maybe it's my Hebraic tradition." Perhaps, too, it is this ancient tradition which prompts him to say: "I can't see anything that loses the human element."

In his own work, Zorach finds that "the fulfillment of an idea is very important. Many sculptors today leave things unfinished, but then the result is in the spectator's mind not in the sculptor's." Thus, he forms what is for him an important conclusion about contemporary art: "Today art is interesting, it's amusing, it's gadgety. But it hasn't the power to communicate."

—BELLE KRASNE.



Corneille de Lyon's "Portrait of a Lady" will appear in the Old Masters sale, November 28, at Parke-Bernet.

Old Master Auction

AN IMPRESSIVE GROUP of old master paintings and a small group of 19th-century paintings, the property of various owners, will appear on the auction block at Parke-Bernet Galleries on Wednesday evening, November 28, at 8 P.M. Exhibition commences November 24.

In a group of Dutch and Flemish paintings, Jacob van Ruysdael is represented by three paintings: *Landscape with Red Brick Cottages*, dated about 1646-48, and accompanied by a Dr. Wilhelm von Bode authentication; *Woodland Landscape*, recorded by C. Hofstede de Groot; and *A Landscape with a Hut*. Also to be sold, *Winter Landscape with Skaters* by Hendrik van Avercamp was included in the Wadsworth Atheneum's 1931 Retrospective Exhibition of Landscape Painting. Other Dutch and Flemish works are by Johannes Lingelbach, Albert Cuyp, Jan van Goyen, Adriaen Brouwer.

Featured in a group of Italian primitive and other Renaissance paintings is Lattanzio da Rimini's *Madonna and Child*, mentioned by Bernard Berenson in "Venetian Paintings in America." Sano di Pietro's *Madonna and Child*, Pietro Lorenzetti's *St. John the Baptist*, Bernardino Luini's *The Infant Christ and St. John*, and three panels depicting *Three Saints* by Domenico di Bartolo will also be offered in this group.

English and French paintings to be auctioned during the evening include Mrs. Scott-Moncrieff, study for the famous portrait by Raeburn; Reynolds' *Edward Holden Cruttenden, Esq.*; Hubert Robert's *Palace Ruins in a Landscape*, and works by Gainsborough, Hoppner, Jules Dupré, Jean Louis Tocque and others.

Auction Calendar

November 19, 1:45 & 8 P.M. Parke-Bernet Galleries. Modern French illustrated books including important surrealist work & other illustrated art books. From the collection of Harriman Douglas. Including books illustrated by Bonnard, Delacroix, Degas, Picasso, Redon & others. Exhibition open.

November 20, 8 P.M. Parke-Bernet Galleries. Modern French color prints & posters including a group by Toulouse-Lautrec. From the collection of Harriman Douglas. Exhibition open.

November 20 & 21, 1:45 P.M. Parke-Bernet Galleries. Chinese jades, pottery, porcelain & Japanese & Chinese ivory carvings. Property of Miss E. C. Caron. Exhibition from Nov. 17.

November 23, 10:45 A.M. & 1:45 P.M. Parke-Bernet Galleries. French & Biedermeier furniture & decorations including Régence examples; Louis XV canapé a corbeille; a Louis XVI suite & Georgian furniture. From the collection of Walter H. Schoellkopf, M. & Mme. Jean Fribourg & others. Exhibition from Nov. 17.

November 28, 8 P.M. Parke-Bernet Galleries. Old masters & a small group of XIX century paintings including works by Ruysdael, Cuyp, Van Goyen, Brouwer, Sano di Pietro, Reynolds, Hubert Robert & others. Exhibition from Nov. 24.

November 30, 10:15 A.M. & 1:45 P.M. Parke-Bernet Galleries. Objects of art including Viennese & Russian enamel & silver, ivories, porcelains, Chinese jade & other semi-precious mineral carvings. From the collection of Louis H. Resnik. Exhibition from Nov. 24.

Dec. 1, 1:45 P.M. Parke-Bernet Galleries. Antique furniture & works of art including sculpture, paintings, majolica, stained glass, velvet hangings, Oriental rugs, carved walnut & marquetry furniture. Paintings include works by George Inness, Daubigny & Fritz Thaulow. From the David Warfield collection. Exhibition from Nov. 24.

December 3 & 4, 1:45 P.M. & 8 P.M. Parke-Bernet Galleries. Part One of the Library of Edward Hubert Lichtfeld. Including a Coverdale Bible dated 1535, Shakespeare 2nd & 4th folios, Spenser's "Faerie Queene," & a King James Bible of 1611. Exhibition from Nov. 23.

December 5 & 6, 1:45 P.M. Parke-Bernet Galleries. From the estate of Edward Hubert Lichtfeld. Called the most important sale since 1928. Includes full & half-suits of XVI & XVII centuries; wheel lock pistols & Persian panoplies. Exhibition from Dec. 1.

Book Notes

Documents of Modern Art, a series of original texts by important 20th-century art writers, published by Wittenborn & Schultz under the direction of Robert Motherwell, is now available in boxed sets. Each box contains three books by such painters as Mondrian, Ernst, and Kandinsky. Other authors included are Louis Sullivan, H. D. Kahnweiler, Guillaume Apollinaire, Moholy-Nagy and Georges Duthuit. Prices range from \$7 to \$11.

* * *

The art of bookbinding will be illustrated at the Morgan Library in an exhibition which is on view to January 5. Titled "The Fine Bindings of Marguerite Duprez Lahey," the show includes over 100 examples of bindings done by Miss Lahey.

Lecture Notes

Art of today will be discussed during the year in a series of Monday night illustrated lectures at the San Francisco Museum of Art. Already started, Series I traces the beginnings of modern art.

Series II, starting January 7, traces 20th-century art movements. Series III, beginning March 10, covers 20th-century artists including Braque, Picasso, Matisse and Klee. Series IV, starting April 7, is a review of modern art in America. Some 15 art films will be shown in conjunction with the lectures.

* * *

Offering five evenings of illustrated lectures, the Metropolitan Art Association at the Detroit Institute of Arts has announced its 1951-1952 schedule. Speakers include Sidney Janis, lecturing November 28 on "Abstract and Surrealist Art in America"; David Smith, January 23, "The Problems of the Contemporary Sculptor"; Andrew C. Ritchie, March 12, "The Development of Modern Sculpture"; and Richard Buckminster Fuller, April 9, "Comprehensive Design."

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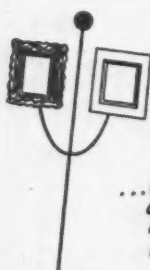
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The Honor Roll

(THE ART DIGEST presents a list of
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national and regional group exhibitions.
An asterisk indicates purchase prize.
Following the artist's name is the me-
dium and the amount of the award,
if a cash prize.)

A. A. P. L. Exhibition, Miami Chapter, Florida

Gideon, Elmo, oil, best over-all
Sablin, Carl Folke, oil, figure
Randolph, Gladys Conrad, oil, portrait
De la Vega, Palada, w. c., still-life
Fleming, Helen, w. c., landscape
May, Elizabeth Murdock, w. c., Fla. subject
Ireland, Evelyn, oil, flowers

**Allied Artists of America 38th Annual,
New York**

Kajiwar, Takuma, oil, gold medal
Schattenstein, Nikol, oil, bronze medal
Hoyt, Whitney F., oil, \$100
Gerbino, Rosario, oil, \$100
Lamm, Will, oil, \$100
Gilmore, Ethel M., oil, \$50
Heinz, Charles, oil, hon. mention
Spencer, Howard B., oil, hon. mention
Pellew, John C., w. c., gold medal
Pike, John, w. c., \$25
Pleissner, Ogden M., w. c., \$25
Burnett, Martha Moore, w. c., materials
Gonzalez, Xavier, w. c., materials
Olsen, Herb, w. c. hon. mention
Scheffel, Herbert, w. c., hon. mention
Janowsky, Bela, sculp., \$100
Cianfarani, A. B., sculp., \$25
Schmitz, Carl L., sculp., \$25

**Art Institute of Chicago 60th American
Painting and Sculpture Annual**

DeKooning, Willem, ptg., \$2,000
Rozsak, Theodore, sculp., \$1,000
Katzman, Herbert, ptg., \$1,000
Davis, Stuart, ptg., \$750
Sharrer, Honoré, ptg., \$500
Moy, Seong, ptg., \$350
Cox, Garner, ptg., \$300
Feininger, Lyonel, ptg., \$250
Brorby, Harry, ptg., \$100
Hirsch, Joseph, ptg., \$600
Melcarth, Edward, ptg., \$400
Goto, Byron, ptg., \$100
Lukens, Marion, sculp., memorial medal

**Art League of Long Island Outdoor Annual,
Flushing, L. I.**

Bernard, Madeline, oil \$10
Scherer, Harriet, oil \$5
Lee, Charles, oil hon. mention
Tschamber, George, w. c. \$10
Williamson, Jack, w. c. \$5
Ross, Dr. Harry, w. c. hon. mention
Tschamber, George, w. c., street scene, \$15
Skolnikoff, Betty, oil, street scene \$5
Gibala, Louise, oil, street scene hon. mention
Scherer, Harriet, sculp., 1st
O'Meara, Mae, sculp., 2nd
Heller, Harold, sculp. hon. mention
Purisch, Malcolm, ceram., 1st
Jayrema, Phoebe, ceram., 2nd
Sandt, Virginia, ceram. hon. mention

**Louisiana Forestry 1st Art Exhibition,
Baton Rouge**

Professional Artists—Conventional
McCrary, John, \$200
Shultz, Roy K., \$100
Reinike, Charles H., \$50
Looney, Ben Earl, hon. mention
Mead, Theodore P., hon. mention

Professional Artists—Abstract

Grode, Shearly, \$200
Moreland, William L., \$100
Wickiser, Ralph, \$50
LeDoux, David G., hon. mention
Hanchey, Orville J., hon. mention
Helmer, Robert, hon. mention
Nichols, Raymond D., hon. mention
Adult Amateur Artists—Conventional
Rogers, E. George, \$200
Poche, Claire, \$100
Dartez, Paul, \$50
Vining, Amelia A., hon. mention
Morris, Louise L., hon. mention
Adult Amateur Artists—Abstract
Middleton, David V., \$200
Weigel, Merle M., \$100
Ewell, Joe Sc., \$50
Bolinger, Wallace, hon. mention
Fuertsch, Marie, hon. mention
Champagne, J. J., hon. mention

Mid-America Annual, Kansas City

*Edie, Stuart, oil
*James, Frederic, watercolor
*Cowherd, Lucille, gouache
*Hunt, R. J., oil
Thiessen, Leonard, duco, hon. mention
Meigs, Walter, oil, hon. mention

Miami Art League Exhibition, Florida

Gara, John, w. c., best over-all, \$50
Randolph, Gladys Conrad, oil, figure \$50
Laessle, Paul, oil, still-life \$50
Keenan, Ann, w. c., landscape, \$50
Draper, Robert, oil, experimental, \$25

Schlieman, Viola, oil, academic, \$25
Rusnak, Julian D., sculp., 1st prize

**Oakland Art Gallery 19th Watercolor, Pastel,
Drawing & Print Annual, California**

Wright, James Couper, gold medal
Gasser, Henry, silver medal
Logan, Maurice, bronze medal
Nack, Kenneth, hon. mention
Kline, Ted, hon. mention
De Erseley, Francis, hon. mention
Buckwalter, Susan C., hon. mention
Weaver, Rene, hon. mention
Siegrist, Louis, hon. mention
Hughes, Louis, hon. mention
Weidenaar, Reynold, print 1st
Arms, John Taylor, print 2nd
McChristy, Loraine, print 3rd

Pen & Brush Club Fall Exhibition, New York

Carver, Mabel MacDonald, 1st prize & solo show
Irving, Anna Duer, 2nd prize
Tracy, Lois Bartlett, hon. mention

**Pennsylvania Society of Miniature Painters
Golden Jubilee Exhibition, Philadelphia**

Simpson, Edna Heustis, medal of honor
Blair, Mary Page, McCarthy prize
Melcher, Betay Flagg, \$100 Society prize
Sims, Florence, \$25 Society still-life prize

**St. Louis Artists' Guild Watercolor
Exhibition, Missouri**

*Fett, William, \$100 1st prize
Cramer, Belle, \$50
McKinnie, Miriam, \$50
Urbright, Alice Percy, hon. mention
Horwitz, Louis McMahon, hon. mention

**Society of Western Artists Exhibition,
San Francisco**

Askenazy, H., oil portrait \$250
Scott, Benton, oil \$225
Fechin, Nicolai, oil \$100
Martin, Nancy, oil \$75
Dooley, Helen B., w. c. \$100
Obata, Chiura, w. c. \$75
Pennington, Ann K., w. c. \$25
Weaver, Rene T., w. c. \$25
Swanton, J. N., oil hon. mention
Amadio, oil hon. mention
Meador, Joshua, oil hon. mention
Oback, N. Eric, oil hon. mention
Quinn, Noel, w. c. hon. mention
Hulet, Ralph, w. c. hon. mention
Chang Shu-Chi, w. c. hon. mention

**Syracuse Museum 16th Ceramic National,
New York**

McVey, William M., ceram. sculp., \$500
Cavanaugh, John, ceram. sculp., \$100
Odorfer, Adolf, ceram. sculp., \$100
Gil, David, pottery, \$100
Holleman, Paul D., pottery, \$100
Karnes, Karen, pottery, \$100
McVey, Lexa S., pottery, \$100
Mosgo, Charles F., pottery, \$100
Polchert, Stephen J., pottery, \$100
Purkiss, Myrton, pottery, \$100
Scheier, Edwin, pottery, \$100
Turner, Robert C., pottery, \$100
Voulkos, Peter H., pottery, \$100
Ames, Jean, enam., \$100
Ames, Arthur, enam., \$100
Blanch, Arnold, dinnerware design, \$500
Winter, Edward, enam. mural spec. mention
Hays, Elah Hale, sculp. hon. mention
Mavros, Donald C., sculp. hon. mention
Rothstein, Irma, sculp. hon. mention
Van Kleeck, A. Gatewood, sculp. hon. mention
Deese, Robert J., pottery hon. mention
Deichmann, Kjeld & Erica, pottery hon. mention
Healy, Elaine E., pottery hon. mention
McIntosh, Harrison, pottery hon. mention
Nelson, Dorothy, pottery hon. mention
Netherby, Elena Montalvo, pottery hon. mention
Pillin, Polla, pottery hon. mention
Travis, Betty Anne, pottery hon. mention
Winckler, Katherine, enam. hon. mention
Woolley, Ellamarie, enam. hon. mention
Woolley, Jackson, enam. hon. mention
Blanch, Arnold, dinnerware design hon. mention
Borsuck, Bertha, din. des. mention
Bushnell, Allen, din. des. mention
Gilbert, Bates, din. des. mention
Moody, Houston, din. des. mention
Nemetz, Lou, din. des. mention
Sander Stuis, George, din. des. mention
Whitaker, Irwin, din. des. mention
Woolley, Ellamarie & Jackson, din. des. mention
Bulone, Joseph, ceram. sculp. mention

**Walker Art Center 3rd Painting & Print
Biennial, Minneapolis**

*Anderson, John, ptg.
*Beauchamp, John, ptg.
*Pozzatti, Rudy, ptg.
*Warnholtz, W. Dean, ptg.
*Schwartz, Lester, drwg.
*Elgart, Elliot, print
*Jones, John Paul, print
Levine, Arthur, print
Morrison, George, print
Page, John, print
*Friebert, Joseph, A. A. U. W. ptg. purchase
*Whiteside, Forbes, A. A. U. W. ptg. purchase

**Village Art Center, 9th Watercolor Annual,
New York**

Haring, Leiton, 1st prize & solo show
Gasparo, Oronsio, 2nd prize
Case, Malcolm Edgar, 3rd prize
Jones, Amy, 4th prize
Mixxy, Eleanor, hon. mention
Maierhans, Joseph, hon. mention
Haas, Clara S., hon. mention

Where to Show

Brooklyn, New York

BROOKLYN MUSEUM 6TH NATIONAL PRINT ANNUAL. March 19-May 18. Media: all prints except monotypes. Entry fee \$1. Entry cards due Jan. 16. Entries due Jan. 25. Write Una Johnson, Curator Prints and Drawings, Brooklyn Museum, Eastern Parkway.

Cincinnati, Ohio

SECOND INTERNATIONAL BIENNIAL OF CONTEMPORARY COLOR LITHOGRAPHY. March 21-April 25. Cincinnati Art Museum. No entry fee. Purchase prizes. Entry cards due Jan. 1. Entries due Jan. 8. Write Print Department, Cincinnati Art Museum, Eden Park.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 42ND ANNUAL EXHIBITION. March 8-30. Avery Memorial. Media: oil, tempera, sculpture. Entry fee. Prizes. Jury. Write Louis J. Fusari, Connecticut Academy of Fine Arts, Box 204.

Lakeland, Florida

FLORIDA INTERNATIONAL EXHIBITION. Feb. 15-Mar. 15. Florida Southern College. Media: all. Entry fee: \$3. Prizes: over \$4,500. Jury of awards. Entry cards due Dec. 31; work due Jan. 2-10. Write Donna Stoddard, Director, 925 E. Lexington St., Lakeland.

Miami, Florida

TERRY ART INSTITUTE NATIONAL EXHIBIT. Feb. 24-Mar. 21. Media: oil, watercolor, casein and gouache. Prizes: \$18,000. No jury. Entry cards due Dec. 1. Entries due Dec. 31. Write Terry Art Institute, 2323 S.W. 27 Ave.

New Britain, Connecticut

NEW BRITAIN MUSEUM PRINT ANNUAL. Jan. 12-Feb. 2. Media: all prints except monotypes. Prizes. Jury. Write Mrs. William E. Bentley, New Britain Art Museum, 56 Lexington St., New Britain.

New York, New York

CREATIVE ART ASSOCIATES 6TH ANNUAL EXHIBITION. Dec. 2-23. Riverside Museum. Media: painting, watercolor and graphics. Entries due Nov. 27. Write Augustus Goertz, 54 Morton St., or William H. Donahue, 461 6th Ave.

NATIONAL SERIGRAPH SOCIETY 13TH ANNUAL EXHIBITION. Mar. 11-May 5. Media: serigraphs (no photographic stencils). Jury. Prizes. Entry fee \$2. Entry cards and entries due Feb. 9. Write Doris Meltzer, Director, Serigraph Galleries, 38 West 57th St.

10TH ANNIVERSARY EXHIBITION. Jan. 17-Feb. 3, 1952. Audubon Artists National Academy Galleries. Media: all. Prizes: gold medal, cash awards. Entry fee: \$3. Jury. Entry cards due: Jan. 3. Write Audubon Artists, 1083 5th Ave., New York 28.

13TH ANNUAL EXHIBITION AMERICAN VETERANS SOCIETY OF ARTISTS. Dec. 10-23, 1951. Barbizon-Plaza Galleries. Jury. Purchase prizes. Write S. H. Pickering, 46 Jane St., New York 14.

30th ANNUAL EXHIBITION AND 13TH ANNUAL MINIATURE EXHIBITION. Feb. 1-29, 1952. Society of American Graphic Artists, Inc., formerly Society of American Etchers, Engravers, Lithographers and Woodcutters (Inc.). Media: Prints-Intaglio, relief, planographic. Entry fee. Prizes. Jury. Entry blanks due Dec. 28, 1951. Entries due Jan. 7, 1952. Write: Society of American Graphic Artists, Inc., 1083 5th Ave., New York 28.

85TH ANNUAL EXHIBITION AMERICAN WATER COLOR SOCIETY. Feb. 17-Mar. 9. National Academy Galleries. Media: watercolor and pastel. Jury. Entry fee \$5. Entries due Feb. 7. Write Dick Crocker, 94 South Munn Avenue, East Orange, New Jersey.

NATIONAL ACADEMY OF DESIGN 127TH ANNUAL EXHIBITION. Mar. 27-April 13. Media: oil and sculpture (open). Graphic art, watercolor (members only). Entries due Mar. 13. Write Director, National Academy of Design, 1083 5th Ave.

Peoria, Illinois

BRADLEY UNIVERSITY NATIONAL PRINT ANNUAL. Feb. 18-Mar. 17. Media: all. Jury. Prizes. Entries due Jan. 18. Write Ernest Freed, Bradley University.

Philadelphia, Pennsylvania

PENNSYLVANIA ACADEMY OF FINE ARTS 47TH ANNUAL EXHIBITION. Jan. 20-Feb. 24. Media: oil, tempera, and sculpture. No entry fee. Prizes. Jury. Entry cards and work due Dec. 14 for sculpture in N. Y., Dec. 24 in Pa.; Dec. 26 for paintings in Pa.; Jan. 7 in N. Y. Write Director, Pennsylvania Academy of Fine Arts, Broad and Cherry Streets.

PRINT CLUB 24TH ANNUAL EXHIBITION OF LITHOGRAPHY. Jan. 9-Jan. 25. Print Club Gallery. Media: lithographs made in 1951. Entry fee \$1 for non-members. Prizes. Jury. Entry cards due Dec. 20. Entries due Dec. 28. Write Print Club, 1614 Latimer St.

Portland, Maine

PORTLAND SOCIETY OF ART 1ST ANNUAL PRINT EXHIBITION. Jan. 6-27. L. D. M. Sweat Memorial Museum. Media: all prints. Entry fee: \$2 for non-members. Prizes. Entry cards and work due Dec. 27. Write L. D. M. Sweat Memorial Art Museum, 111 High Street.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 3RD ANNUAL EXHIBITION. Jan. 6-27. Museum of Fine Arts. Media: oil, watercolor, print, sculpture. Entry fee \$2. Jury. Write Secretary, Academic Artists Assoc., Box 1769, Springfield.

Youngstown, Ohio

17TH ANNUAL NEW YEAR SHOW. Jan. 1-27. Butler Art Institute. Open to American painters. Media: oil & watercolor. Entry fee. Jury. Prizes: \$2,505. Entry cards due Dec. 9. Write Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown 2.

REGIONAL ONLY

Baltimore, Maryland

BALTIMORE WATER COLOR CLUB 47TH ANNUAL EXHIBITION. Feb. 5-26. Baltimore Museum of Art. Open to members and invited artists only. Media: watercolor and pastel. Write Baltimore Museum of Art.

Decatur, Illinois

5TH ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Feb. 3-Mar. 1, 1952. Decatur Art Center. Open to Illinois artists living within 150 miles of the city. Media: oils, watercolors and sculpture. Prizes. Jury. Entries due Jan. 15. Write to J. D. Talbot, director, Decatur Art Center, Decatur.

El Paso, Texas

3RD ANNUAL SUN CARNIVAL FINE ARTS EXHIBITION. Dec. 16-Jan. 6. Cotton Memorial Fine Arts Building, Texas Western College. Open to artists of Texas, New Mexico and Arizona. Media: oil and watercolor. Jury. Prizes. Entry fee: \$1. Entry cards due Dec. 1. Entries due Dec. 8. Write El Paso Artists Association, 1113 Baltimore St.

Norfolk, Virginia

10TH ANNUAL CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER-COLOR PAINTINGS. Feb. 3-24, 1951. Open to living Virginia and North Carolina artists. Irene Leach Memorial. Purchase prizes. Jury. Entry cards due: Jan. 21, 1952. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7.

Peoria, Illinois

ILLINOIS VALLEY EXHIBITION. Open to artists living within 100 mile radius of Peoria. Media: oil and gouache. Jury. Prizes. Entries due March 1. Write Peoria Art Center, 317 Main St.

Philadelphia, Pennsylvania

PHILADELPHIA ART ALLIANCE EXHIBITION. Jan. 1-28. Open to artists of Pennsylvania, New Jersey and Delaware who live within a 50-mile radius of Philadelphia. Media: prints and drawings. Jury. Prizes. Entries due Dec. 15. Write Art Alliance, 251 S. 18th St.

San Bernardino, California

NATIONAL ORANGE SHOW ALL SOUTHERN CALIFORNIA ART EXHIBIT. Mar. 6-16. Open to all artists in Southern California. Media: oil, watercolor and sculpture. No entry fee. Jury. Purchase and cash awards. Entry blanks due Feb. 15. Entries due Feb. 23. Write National Orange Show Art Exhibit, P.O. Box 29.

Seattle, Washington

FIRST NORTHWESTERN CERAMIC EXHIBITION. Mar. 2-23. Sponsored by Clay Club of Seattle and Henry Art Gallery. Open to artists from Washington, Oregon, Montana and Idaho. Jury. Write Barbara Rauscher, Mercer Island, Washington.

Sioux City, Iowa

FORMER SIOUX CITY ARTISTS EXHIBITION. Feb. 1-28. Sioux City Art Center. Open to all artists who were born in Sioux City or who have lived or worked in Sioux City at any time. Media: graphics, pottery, painting and sculpture. No entry fee. No prizes. Jury. Entries due Jan. 23. Write John Wesle, 613 Pierce St.

COMPETITIONS AND SCHOLARSHIPS

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116 East 59th Street New York 22

57th Street in Review

[Continued from page 25]

work is Howard Mandel's *Summer Still-Life*. In it, a translucent pitcher and bowl of fruit each takes its place in a receding picture plane, while a long oval dish cuts through all these vertical planes as a tipped horizontal that imparts liveliness to the composition. (Ganso, to Nov. 24.)—M. B.

DOROTHY HOYT: Emotional intensity underlines these richly colored semi-abstracts. Miss Hoyt strives to create poignant or pensive moods by means of thick resounding blues and greens applied in intersected planes.

At her best when treating simple themes, Miss Hoyt paints *Mother and Child* in glistening colors and expressively simplified forms. (Heller, to Dec. 1.)—D. A.

DAVID BURLIUK: In his landscape and still-life paintings, David Burliuk applies a thick crust of impasto as if to suggest the actual textures of leaf, rock and bark. The portraits of women and children are more sharply defined, more smoothly brushed. Colors suggest a garden of flowers, and flowers appear often in these paintings.

Burliuk also shows highly glazed miniatures, resembling ceramic plaques, which call to mind traditional illustrations of Russian folk tales.

It is a cheerful kind of painting which seems to belong with chintz curtains, a samovar and talk about the Old Country. (Burliuk, to Dec. 1.)—J. F.

LOUISE PERSHING: Humor keynotes the latest paintings of this Pennsylvanian. Whimsical titles such as *The Ball Catcher's Widow* and *Man With Egg Basket on His Head* describe semi-abstract compositions deriving mainly from cubist sources.

Although Miss Pershing's compositions often seem labored and tight, the prognosis for future work is good. (Contemp. Arts, to Nov. 23.)—D. A.

JANJIGIAN: A cheerful world of sun-filled fields, cobalt bays and sailboats provides the inspiration for the oils and watercolors in this show. Miss Janjigian paints with striking candor. The full rich blues of her seascapes, the golden haze of her autumn landscapes spring from an exuberant will to extort the full intensity of a delightful visual experience. A highlight is the last portrait of Dikran Kelekian, painted with an almost primitive simplicity. (Argent, to Nov. 24.)—D. A.

ALBERT KOTIN: A teacher of design at C.C.N.Y., Kotin appears as a painter in the tradition of Kandinsky. In his oils—pure abstractions—mood is established by color. It is usually a lyrical mood focused and regulated by the unusually rhythmic, in fact musical, way in which Kotin varies intervals and directions of movement.

Color itself and its application vary considerably too. Most often, clean and brilliant patches of color—scored, speckled or counterpointed with black—float and skip, soar and plunge across drifts of pastel or deep color. (Hacker, to Nov. 15.)—J. F.

ROBERT MOIR: Handling total abstraction and classical realism with equal facility, Robert Moir demonstrates great versatility in his show of over 20 recent sculptures.

Working primarily in stone, Moir has an infallible sense of the particular quality of various marbles and granites. In *Kongo*, black Belgian marble is polished and curved into an elegant, darkly glowing figure. In *Pensive Man*, soft-textured granite is carefully worked to produce the double impression of monumental solidity and delicate, shadowed softness. Larger pieces such as *Synergy*, in which a massive pair sweep forward in stride, demonstrate Moir's ability to encompass and unfold meaningful space within and about his sculpture. (Sculpture Center, to Nov. 24.)—D. A.

BLANCHE DOMBECK: Delight in the elegance of smooth, highly polished woods leads Miss Dombeck to emphasize swelling curves and tortuous postures in her wood sculptures. She is most successful when she draws the rhythms of her forms from the grain of the wood itself, as in *Folk Dancers*.

Although the artist sometimes relies too much on the beauty of the block itself—she works in rose and satin woods—most of the dozen pieces exhibited have strong inner form. (Wellons, to Dec. 1.)—D. A.

ELIZABETH ELSER: Scraping away flesh to get at bare-bone essentials, Miss Elser constructs attenuated wire figures. The inherent danger of this approach is that unless wire skeletons express particular concepts, they tend to look like armatures.

Most of the artist's groups and single figures adequately describe human postures. But they lack sufficient feeling. Her *Seated Woman* or *Man and Horse* curve pleasantly into space, but the stretching, vertical tensions which might give some validity to Miss Elser's distortions are missing.

Included in the show are two portrait heads which indicate that the artist is an accomplished realist who perhaps has lost her way. (Heller, to Nov. 19.)—D. A.

THERESE HENRY: Mlle. Henry represents Populism Français, a movement nominally 15 years old which attempts to restore genre literalism to contemporary painting. An introduction in the catalogue suggests that Mlle. Henry's intention is to *épater le bourgeois* with her 19th-century quaintness. "Once again," the catalogue announces,

[Continued on page 33]

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November 15, 1951

Artist's Bazaar

Unprimed Belgian Linens with a variety of textures and widths, together with a finely ground special hide glue for the preparation of sizing, have been introduced by Utrecht Linens. They have also made available two booklets on methods of preparing canvas: Ralph Mayer's "Glues for Sizing Linen," and Frederick Taubes' "On Preparing Canvas." For information concerning canvas preparation, or for free copies of the above-mentioned booklets write Utrecht Linens, 119 W. 57th St., New York 19, N. Y.

"Stretch-Tite," a refillable, permanent, stretcher pad, has been brought to the market by Grumbacher. By means of an aluminum frame and built-in mechanical tension flaps, it stretches and holds in position 14" x 18" sheets of watercolor, drawing paper, or canvas. Storage space for completed work is a feature. Another new Grumbacher product is "Gel," a transparentizer. Transparent effect with impasto and opaque colors is claimed as a feature of this product. For information write M. Grumbacher, Inc., 460 W 34th St, New York 1, N. Y.

A new paint medium now available is a wax medium offered by the Dorland Company, of La Jolla, California. Dorland's Medium, a mixture of several types of waxes and oils, may be used in encaustic, or—thinned with turpentine or damar—may be used in various glazing techniques. It is described as being absolutely permanent, water and acid proof, and unlimited in its adaptabilities. For further information, write The Dorland Company, Dept. W, Box 954, La Jolla, California.

For sculptors, carving blocks of rare and exotic foreign logs and the more prosaic domestic hardwoods are on display at J. H. Monteath Co., 2500 Park Avenue, Bronx, N. Y. This company supplies, on request, a carving block list which gives detailed information of woods available.

Bergen Brush Supplies of Lyndhurst, N. J., has developed a new, welcome feature in two types of brushes, one for showcard work, "Sav-a-Stroke," and the other for general art work, "Sav-a-Dip." The new feature is a "well," a vacuum fill which requires only one dip to completely fill itself, insuring a constant even flow which never overloads the point and never blots. The brushes are of red sable bristles set in nickel plated copper ferrules. "Sav-a-Stroke" comes in rounds and flats of a wide size selection.

Flexy Brushes (Glossop, Derbyshire, England) offers brushes in squirrel, sable, hog hair bristle as well as goose, duck, crow, and lark quill. Besides they offer Japanese camel hair brushes and sturdy painting knives. Sole distributor of this English import group is Gemexco, Inc., 2 Columbus Circle, New York 19, N. Y.

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MRS. PERCY W. DECKER who is our very enthusiastic representative in Catskill, New York, sent us a copy of Governor Dewey's proclamation for American Art Week of 1951. Here it is:

STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY

Of high importance among the liberties which we enjoy is the freedom of the artist. If there had ever been any reason to doubt this, recent actions in Soviet states have afforded conclusive, if laughable proof. Under a Communist regime the painter and the sculptor, as well as the composer and writer, must try to produce works which are not things of beauty but things to please the secret police. The result, of course, is ludicrous but tragic.

American art has developed and the appreciation of art has spread enormously in our country because the artist is free. A distinguished American professor of philosophy recently pointed out the close relation of freedom of art to all human liberty. If freedom is worth preserving, it is in large measure to provide men, women and children with surroundings worth living in.

It is well to bring these principles to the attention of all people.

NOW, THEREFORE, I, Thomas E. Dewey, Governor of the State of New York, do proclaim the period of November 1-7, 1951, as

AMERICAN ART WEEK
in New York State.

In the midst of our national activities, when materialism and preparation for a war that no one wants are of the utmost importance, it is heartening to read a message from the Governor of our most populous state.

While we have many expressions in art today which seem to be mainly concerned with geometrical patterns, we also find beauty in natural forms. To some people beauty may be old-fashioned, but it is always good. People crave it. All over this land there are those who are picking up paint brushes to express themselves. Why? They need, in their own way, to give utterance to a world that is fair or to picture the simple things about them. This same desire existed ages ago,

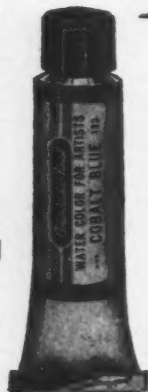
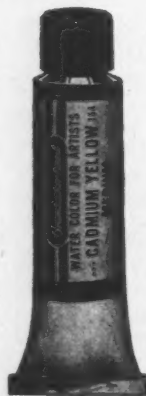
when primitive men first started making pictures of the life about them, the animals they hunted, symbols that came to their minds.

But what of the future we face? Can the American Artists Professional League be an instrument for the reception and merging of new ideas and can it be of greater help in the common purpose of cultural advance? For the first time in its history, the League has a proper headquarters where it can go to work and do a job. We need many enthusiasts. Among ideas recently discussed has been the formation of a junior membership group in connection with schools and colleges. We may hear more of this later.

Meeting More State Directors

Rhode Island: Miss Louise E. Mariannetti, 1363 Smith St., Providence; South Carolina: Mrs. W. H. Poston, Pres. Florence Art Assoc., Pamplico; South Dakota: Mrs. E. F. Norman, Pierre; Tennessee: Mrs. Joseph W. Byrns, Howell Place, Belle Meade, Nashville; Texas: Miss A. M. Carpenter, Hardin Simmons College, Albilene; Vermont: Mrs. D. M. Boyer, Riverton; Virginia: Georgia Morgan, 800 Court St., Lynchburg; Washington: Mrs. Clem H. Schroeder, West 702—21st Ave., Spokane; West Virginia: Irene R. Norris, 401 Law & Commerce Bldg., Bluefield; Wisconsin: Mrs. B. H. Card, Fair Water; Wyoming: Mrs. Helma Delaplaine, 3040 Dey Ave., Cheyenne.

Argentina: Pres. Amer. Woman's Club, Paraguay, 755, Buenos Aires; Canal Zone: Mrs. Beatrice Sturtevant Gardner, Box 342, Balboa; Peru: Mrs. Robert M. Lane, Ave. Arantia 320, San Isidro.



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THE MATERIAL SIDE

By RALPH MAYER

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ON THE LABELS of some of your oil paints or in the advertisements or descriptive literature put out by their manufacturers, you may recall seeing the printed lines: "The Blank Company guarantees this artists' oil paint to conform to all requirements of Commercial Standard CS98-42, issued by the National Bureau of Standards." If there isn't enough room for that formal statement, the abbreviated "Conforms to CS98-42" is used.

Because of the importance of the Standard and also because of certain misconceptions which have arisen, I think an account of its history and purposes would be of interest at this time.

Chaos for Consumers

Up to the late 1930s, the situation regarding the marketing of artists' colors was in a pretty confused state. Good, indifferent, and very bad paints were available in stores, but there was no possible way for the average consumer to distinguish between products conscientiously made, and trashy substitutes masquerading as first-rate products. Despite occasional attempts to standardize the names of colors, fancy names were in wide use, new ones were continually being added by manufacturers, and obsolete and modern names were indiscriminately employed. Identical names were frequently applied to several entirely different materials; conversely, a single brand of paint would sometimes appear under three or four appellations, all brands having come out of the same tub. The artist who attempted to learn or discuss craft aspects of his work relating to his choice of materials, was confused by diverse opinions based on a hodge-podge of ancient legends and pseudo-scientific data sometimes perpetuated for commercial motives.

Results of WPA Research

Under the WPA art program, for the first time in the U. S., a group of trained, impartial workers was enabled to study the performance and durability of artists' paints at a Paint Testing and Research Laboratory in Boston. Although only a beginning was made during the existence of that project, enough data was accumulated, enough detailed planning was completed with the cooperation of the National Bureau of Standards in Washington, to allow for a general conference of artists' organizations and artists' materials manufacturers in 1940. This group set out to establish a commercial standard along the lines of other commercial standards by which the quality of goods and the fairness of trade practices are maintained. This conference, followed by several committee meetings, led to the adoption in 1942 of a set of specifications promulgated by the National Bureau of Standards.

CS98-42 is by no means governmental regulation. It is a voluntary agreement among manufacturers, approved by consumers, to conform to certain minimum standards of excellence in quality, to adhere to a rational, standard nomenclature, to standardize the sizes of tubes, in short to elevate the business

to a higher level of efficiency and integrity. Simple but accurate and practical laboratory tests are specified to cover detailed requirements. Accurate definitions of terms are established. And the best consensus of regulating the use of good and bad components, so far as they are understood today, is outlined. Provisions are made to maintain acceptable standards of tinctorial power for each pigment, for confining hue tolerance within reasonable limits, for maintaining acceptable paint consistency, drying properties, freedom from adulteration and the like. The Standard applies only to top-quality professional oil paints. It is not concerned with second-grade lines—the cheapest or "student-grade" colors.

In the words of the Standard, it "does not attempt to define or to guarantee the production of perfect paints because such paints have never existed and no one could recognize them if they had. There is general agreement, based on experience gained from centuries of use, that certain ingredients used in paints are good and permanent, that some are acceptable within limitations, and that others are bad. There is much disagreement, however, among the authorities about a great many paint materials because their application has not been sufficiently studied; for these, judgment will have to be reserved until reliable data are produced."

Any American manufacturer or artists' society may attend the meetings of the standing committee, offer new suggestions and have a voice in future revisions. Any manufacturer may conform to the Standard and print its number on his labels or not, as he chooses. Representatives of foreign manufacturers are also welcome, but only if they definitely adopt the Standard. The National Bureau of Standards does not write up or dictate any of the provisions. These are arrived at by the manufacturers and consumer groups in conference. The government's function is co-ordination; the Bureau guides and encourages the trade to reform undesirable and inefficient practices, checks and approves scientific or laboratory aspects, and contributes secretarial and publication facilities.

The Standard vs. Uninhibited Advertising

A rational procedure like a trade standard, which impartially and scientifically guarantees that the product conforms to or exceeds an acceptable minimum standard of excellence and fair dealing, is obviously preferable to dependence on uninhibited advertising claims, whether they be of the super-aggressive or the ultra-conservative prestige type. The provisions of this Standard are particularly well-considered in that they do not regiment products or place a premium on mediocrity, but give a great amount of leeway in specifications and offer every incentive to surpass minimum requirements.

The Standard constitutes a major advance in the reform of bad practices, and the idea should be carried further to extend to other artists' materials. But it does not seem quite fair for some

of the few makers of oil colors who do not support the standard to use it as a means to assert the superiority of their products over those made by firms which conform to the Standard in the manner and spirit in which it is intended. I have seen advertising matter which makes a great point of the statement that a firm's colors far exceed the requirements of the Standard. Other ads claim unique and exclusive superiority over brands of oil colors made in conformance to the Standard. These are rash and unfair statements, inferring that the Standard is really a sub-standard; that the rest of the trade, in cooperation with the foremost artist groups and societies, has come up with a strict regulation which condemns its adherents to regimented mediocrity.

Copies of the 23-page Commercial Standard for Artists' Oil Paints, CS98-42, can be purchased from Superintendent of Documents, Washington, D. C., at five cents each. The revisions which resulted from the 1950 meeting are being printed and inserted in all copies.

57th Street in Review

[Continued from page 30]

"Therese Henry affronts the American Art and Amateur Critics."

With a semi-impressionist approach, the artist paints old France—lace-makers, street scenes and medieval landscapes. Her *Polignac Castle* and *Arlempdes Castle* both represent windy hill country dominated by old castles.

This exhibition is not an "affront" but rather, a mild reminder to American painters that old-fashioned realists still survive in this era of Picasso. (Van Diemen-Lil., to Nov. 17.)—D. A.

MARIA PETRUCCI: Born in Siena, trained in Paris, and for a time resident in Mexico, Maria Petrucci made her New York debut with immaculately painted allegories in which groups of people gather to stare, to attitudinize, to gesticulate silently.

Miss Petrucci observes the recurrent dramas of life as they affect small groups of people, and arranges those people as a choreographer might. Graceful, elongated and somewhat stylized, they are not individuals but actors. Sharply defined, dressed in clinging fabrics and painted in cool clean colors, they appear almost silhouetted against courtyards, hills and sky. (Hugo.)—J. F.

EDITH BLUM: Somewhere between the poles of impressionism and expressionism, this artist lustily paints bright-hued landscapes and still lifes. Among her most engaging canvases are recent views of Mediterranean summer in which sweeping blues and southern pastels are allowed free range over the canvas. Both *Summer Landscape* and *Côte d'Azur* convey vivid images of the southern French paradise. (Albatross.)—D. A.

GORDON GRANT: Views of fog-bound seacoasts, mackerel boats and New England fishing towns were seen in an exhibition of recent watercolors by this member of the National Academy. His clean washes and transparencies produce an atmosphere appropriate to the subject matter. (Grand Central.)—D. A.

MUSEUMS

Brooklyn Museum (Eastern Pkwy) To Jan. 7: Jewish Festival Tables in Miniature; Revolution and Tradition.

Jewish Museum (5th at 92) Nov.: Lesser Ury.

Metropolitan Museum (5th at 82) To Nov. 25: Toulouse-Lautrec, Prints & Drawings; To Jan. 1: The Samuel A. Lewisohn Collection.

Museum of Modern Art (11W53) To Jan. 13: Matisse; Nov. 21-Dec. 11: Memorable Photographs by Life Photographers.

Museum of Natural History (CPW at 79) Nov. 22-Jan. 2: South Pacific Natives, Captain Brett Hilder; Watercolors.

Museum of Non-Objective Painting (5th at 82) To Nov. 26: Permanent Collection; Nov. 27: New Group Show Opening.

Riverside Museum (310 Riv. Dr. at 103) To Nov. 25: New York Society of Women Artists Exhibition. Whitney Museum (10W8) To Jan. 6: Contemporary American Painting Annual.

GALLERIES

ACA (63E57) To Nov. 24: Anthony Toney; Nov. 26-Dec. 15: Abraham Harrington.

Albattross (22E66) Nov. 19-Dec. 1: Jovin Radenkovich.

Amer. British (122E55) Nov. 29-Dec. 8: Brian Connolly Paintings. Architectural League (115E40) To Dec. 6: Gold Medal Show.

Argent (42W57) To Nov. 24: Janjigian; Nov. 26-Dec. 15: Ecclesiastical Sculpture.

Artists (851 Lex. at 64) To Nov. 28: Mary Heisig.

A. S. L. (215W57) To Dec. 8: William C. McNulty.

A. A. A. (711 5th at 55) To Dec. 1: Adolf Dehn.

Babcock (38E57) To Dec. 1: Samuel Brecher.

Barbizon-Plaza (101W58) Nov. 19-Dec. 8: Jossey Bilan.

Barzansky (604 Mad. at 61) Nov.: Oil & Watercolor Group.

Belmont (26E55) Nov.: I. J. Belmont.

Pierre Beres (6W56) To Nov. 24: Abraham Bosse.

Borgenicht (65E57) To Nov. 24: Hans Moller.

Burluk (119W57) To Dec. 1: David Dorothy Hoyt.

CALENDAR OF EXHIBITIONS CURRENT IN NEW YORK CITY

Carlebach (937 3rd at 56) To Dec. 1: Native Masterpieces from South Pacific.

Carstairs (11E57) To Dec. 1: Roger de la Fresnaye, Drawings.

Consulate General of India (3E84) To Dec. 14: Kantilal Rathod.

Contemporary Arts (106E57) To Nov. 23: Louise Pershing; Four Watercolorists.

Peter Cooper (313W53) Nov. 19-Dec. 14: Marion Mints.

Creative (18E57) To Nov. 24: Miriam Sommerburg.

Delius (18E64) To Nov. 24: J. W. Schielein.

Downtown (32E51) To Dec. 1: The Ground Floor Gallery; Eight New Artists; Nov.: Guglielmi.

Durlacher (31E57) To Nov. 24: Old Master Drawings, 15th Annual.

Egan (63E57) To Dec. 8: Franz Kline, Paintings.

Eggleston (161W57) To Nov. 24: Emily Love Award Exhibition.

Feist (801 Mad. at 57) To Nov. 21: Anna Neagoe.

Ferargil (63E57) Nov.: Early American Paintings.

Fine Arts Associates (51E57) To Nov. 24: Paul Signac.

Friedman (20E49) To Dec. 31: Richard Erdos.

Fried (40E69) To Dec. 8: Burgoyne Diller.

Gal. St. Etienne (46W57) To Nov. 24: Kaethe Kollwitz.

Gallery 99 (99 Macdougall St.) To Dec. 1: 6 Painters.

Ganso (125E57) To Nov. 24: "Looking with the Third Eye"; Nov. 26-Dec. 26: 2nd Xmas Surprise Show.

Grand Central (15 Vand.) To Nov. 24: Gordon Grant; To Dec. 5: Early American Arts Exhibition; Nov. 27-Dec. 8: Baltimore Maroger Group.

Grand Central Moderns (130E56) To Dec. 1: Hopkins Hensel.

Grolier (47E60) To Dec. 2: 20th-Century Books in English.

Hacker (24W58) To Dec. 3: John Anderson.

Hammer (51E57) To Nov. 24: Alfred Wynn Collection.

Heller (108E57) Nov. 19-Dec. 1: Dorothy Hoyt.

Hewitt (18E69) To Nov. 22: Elie Nadelman.

Hugo (26E55) To Dec. 1: Vladimir Barjansky.

Iolas (46E57) To Jan. 1: Max Ernst, 60th Birthday Show.

Janis (15E57) To Dec. 24: Henri Rousseau.

Kennedy (785 5th) To Nov. 30: Courtney Brandreth.

Kleemann (65E57) Nov.: Cyril Osborne-Hill.

Knoedler (14E57) Nov. 19-Dec. 15: Rufino Tamayo.

Kootz (600 Mad. at 58) To Dec. 1: Hans Hofmann.

Koetsier (32E57) Nov.: Old Masters.

Kottler (33W58) Nov.: Group Exhibition.

Kraushaar (32E57) To Nov. 24: John Koch.

Levitt (559 Mad. at 56) Nov. 19-Dec. 24: Lawrence Kupferman; To Dec. 24: Works of Art.

Macbeth (11E57) Nov.: Group Exhibition.

Matisse (41E57) To Dec. 15: Early Paintings by Miro.

Midtown (17E57) To Dec. 1: Henry Koerner.

Milch (55E57) To Dec. 1: David Burr Moreing.

Tibor de Nagy (206E53) To Dec. 1: Helen Frankenthaler.

National Academy (1083 5th at 89) To Nov. 25: Allied Artists of America.

New Age (138W15) Nov.: Group Exhibition.

New Art Circle (41E57) To Dec. 8: Randall Morgan.

New Gallery (63W44) To Dec. 1: Walter Quirt; To Nov. 23: Printmaker's Group.

N.Y. Circulating Library of Paintings (640 Mad. at 60) Nov.: French Landscape.

Newton (11E57) Nov.: Elizabeth Lochrie; Western Paintings.

Old Print Shop (150 Lex. at 30) Nov.: American Landscape of the 18th & 19th Centuries.

Parsons (15E57) To Nov. 24: Alfonso Ossorio.

Passedoit (121E57) To Dec. 1: Morris Davidson.

Pen & Brush (16E10) To Nov. 26: Oil Exhibition.

Peridot (6E12) To Dec. 1: Esteban Vicente.

Peris (32E58) To Nov. 24: Acquisitions, 1951.

Perspectives (35E51) To Dec. 1: Fabrics by Painters & Sculptors.

Portraits (400 Park at 57) To Nov. 24: John Koch.

Rehn (683 5th at 53) To Nov. 24: Jon Corbino; Nov. 26-Dec. 15: Raisa Robbins.

Riverside Museum (310 Riv. at 103) To Nov. 25: N. Y. Society of Women Artists.

Roerich Acad. (319W107) To Dec. 28: Etel Noir.

RoKo (51 Gren. Ave.) To Dec. 8: Dina Kevles.

Rosenberg (16E57) To Nov. 24: Karl Knaths.

Salpeter (42W57) Nov. 5-24: Harry Shoulberg.

Scalamandre Museum (20W55) Nov.: National Shrines of Colonial America.

Schaefer, B. (32E57) To Dec. 8: Linda Lindeberg & Nanno De Groot.

Sculpture Center (167E69) To Nov. 23: Robert Noir.

Seck (708 Lex. at 57) To Nov. 29: African Sculptures.

Seligmann, J. (5E57) Nov. 26-Dec. 15: Ceramics & Drawings.

Serigraph (38W57) To Dec. 3: Norske Grafikere (Norwegian Printmakers).

Studio Wang (58W57) Nov.: Chiyuan.

Valentin, Curt (32E57) To Dec. 8: Sculpture by Painters.

Van Diemen-Lilienfeld (21E57) Nov. 19-Dec. 1: Pacheco Altamirano.

Van Loen (49E9) Nov.: Group Show.

Village Art Center (42W11) To Nov. 23: Sculpture by Borgatta, Long, Burckell, Drawings by Jerry Cohen.

Viviano (42E57) To Nov. 30: Carlyle Brown, Joseph Glasco, Kay Sage.

Walker (117E57) To Nov. 23: French & American Moderns.

Wellons (70E56) Nov. 19-Dec. 1: Blanche Dombek.

Weyhe (794 Lex. at 61) To Nov. 21: Leona Pierce; To Nov. 26: Charles Salerno.

Wildstein (19E64) To Dec. 15: Jubilee Exhibition.

Willard (32E57) To Dec. 1: Norman Lewis.

A Modern Viewpoint

[Continued from page 14]

"Form" or "design" is, today, as it has been for some 20,000 years, the matrix of art, the unifying element, the agent of esthetic emotion, the universal language. These grown-up devotees of chaos in varying degrees, seem to think they can improve on art's laws by deliberately going haywire. Do we need to continue the argument? Can notoriety actually establish standards? Are our young people, our young artists, so feebly endowed with the art of the ages that they can be sidetracked more than temporarily? No. The sense of order is in man. Discipline amply proves its necessity as a means.

Chicago Invites

[Continued from page 8]

ing red, as befits the subject, and the spirit of the whole picture is bitter.

Another prize-winner of power is *Nine Men* by Joseph Hirsch, awarded a \$600 prize after receiving a prize previously in the Metropolitan Museum's American show of last winter. The nine are viewed in a mirror in a washroom, and the washroom is herewith identified as the men's room in the basement of the Institute.

Leaving the prize winners and sticking for a few moments to the minority of realistic pictures in the show, Moses Soyer's *Three Dancers* is a warm, human study of piquant femininity. Alexander Brook's *The Bay Beyond* is remarkably atmospheric, a wrecked rural

house on a lonesome coast. Julia Thecla, Chicago's outstanding surrealist, is photographically realistic in *The Audubon Tree*.

Lyonel Feininger's *Factory Windows in Manhattan*, while faultless technically, is less interesting emotionally than might be expected from that veteran. But an agreeable surprise is *Blue Votive Lights* by Loren MacIver. In a series of bright spots, arranged checker-board fashion against a dark background, are to be seen figures as wispy as white summer clouds, in which the onlooker may see angels and holy figures according to his individual fantasy. John Marin's *Movement in Reds, Cobalt, Green, Blue and Umber* is one of those expert abstractions that invite an enthusiastic admirer to use all the weasel words that have been invented to "explain" a mood or a crescendo of moods. Stuart Davis offers *Mellow Pad*, one of his characteristic abstractions reminiscent of Léger, named for lettering of undefined meaning worked into the design. The composition is a prize winner, \$750.

Another puzzler is David Aronson's *Christ in the House of Simon*, juvenile boys and girls dancing and playing modern musical instruments on and around tables at which are seated a multitude of guests, male and female. Anything resembling a spirit of devotion as currently understood is absent. It may be a throw-back to medieval times, when, throughout Europe, the mystery and miracle plays treated divine personages with brash familiarity. It is likely to cause controversy.

The show, overwhelmingly modern, will arouse no end of resentment from a Chicago public still doggedly and touchily preferring the realistic. Wrath is already seething in the circles of Chicago artists, since of those represented, several are practically unknown and only four or five rate among top-notchers. This wrath is normally to be expected. This time, as once or twice before, the Art Institute, by inviting its show without benefit of an outside jury, puts itself in the position of Ajax defying the lightning.

A Big 'Little' Show

[Continued from page 13]

notable exceptions being a 16th-century self-portrait by Isaac Oliver; 18th-century miniatures of sculptor John Bacon at work by John Russell; *Raphaelle Peale* by his father, Charles Willson Peale; self-portraits by Edward Savage and William Birch (19th century), and a contemporary likeness of *Edgar Allan Poe* by Anna Claypoole Peale.

Lenders to the Golden Jubilee Exhibition (which may prove to be a show to end all shows by the venerable Pennsylvania Society of Miniature Painters) include, in addition to those already noted, The Pennsylvania Academy of the Fine Arts and The Historical Society of Pennsylvania as well as private collectors.

The Society's own miniature collection has been assured a permanent home, should the organization itself disband, in a special miniature room at The Philadelphia Museum of Art.

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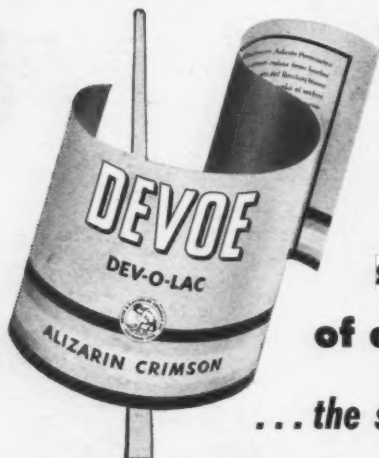
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